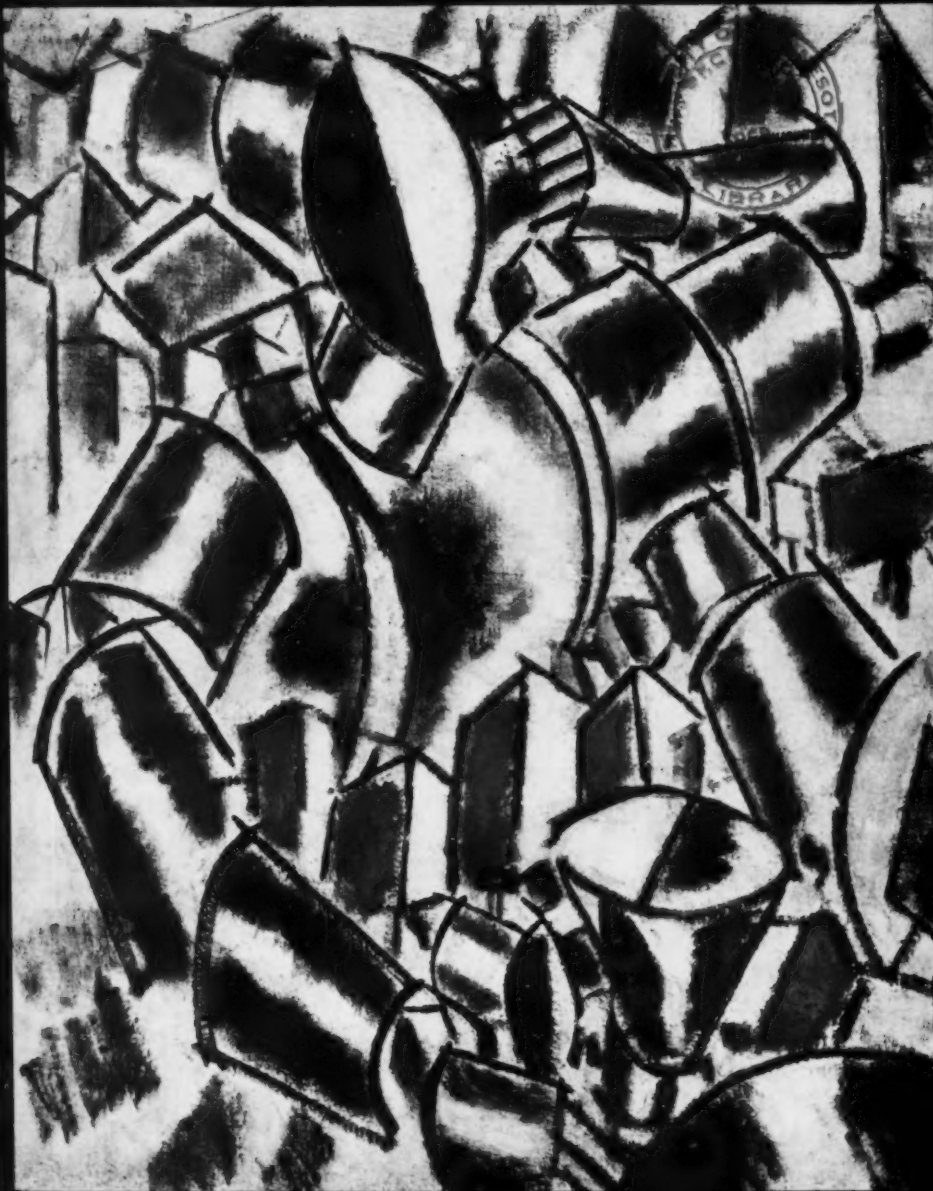


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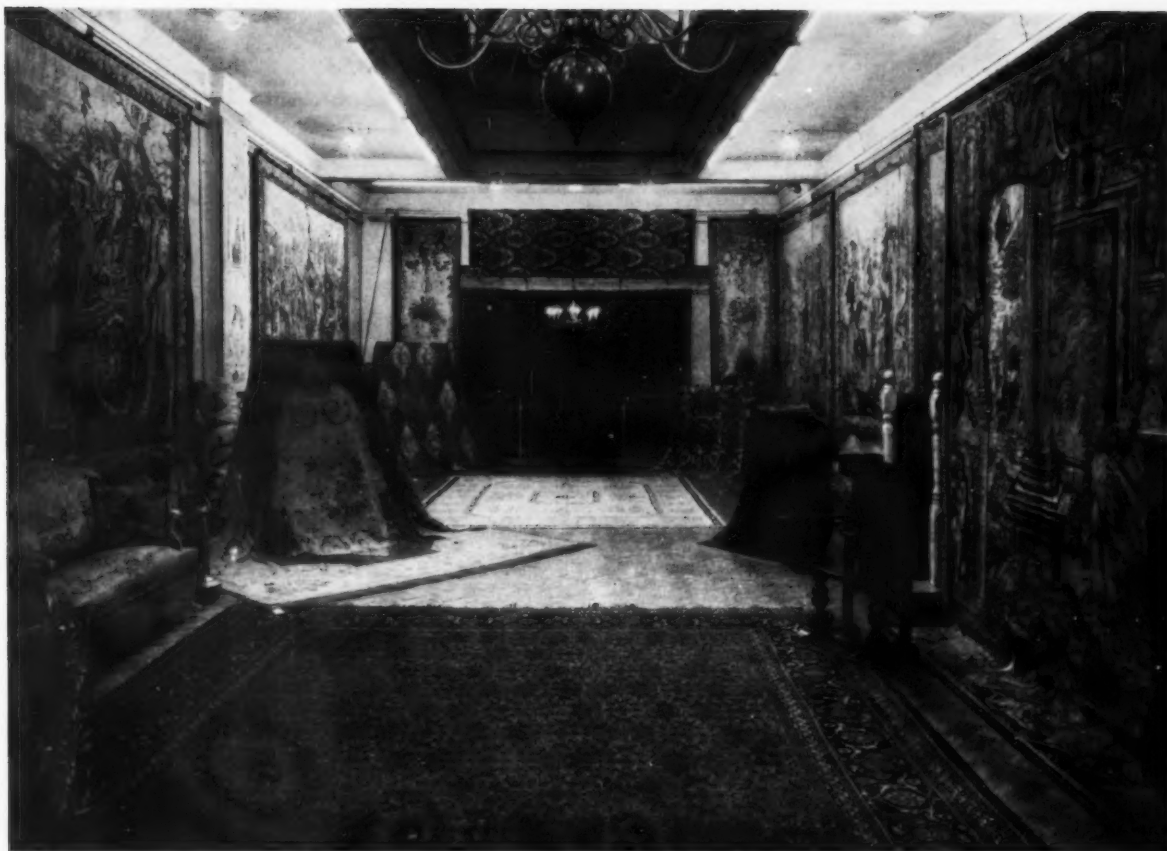
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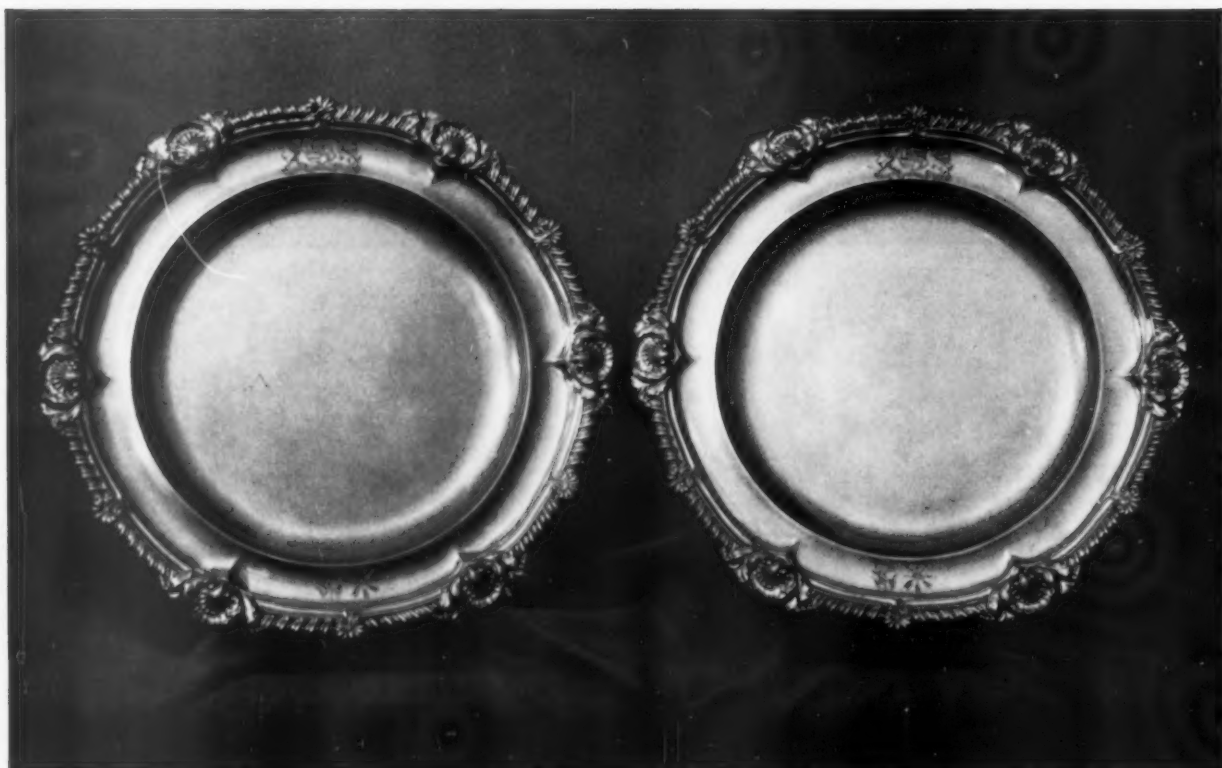


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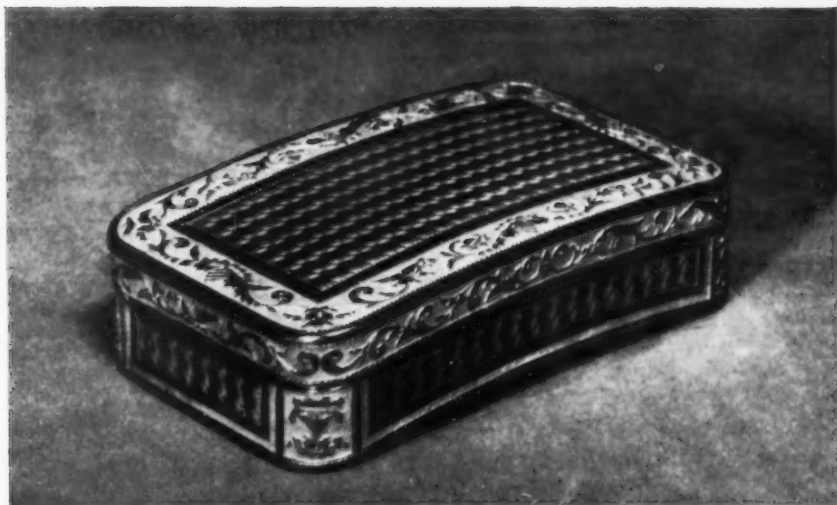


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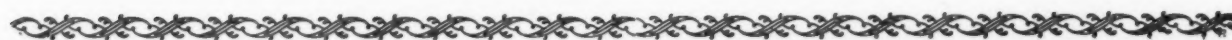
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CURRENT SHOWS AND COMMENTS

WITHIN AND WITHOUT THE ACADEMIES

By HORACE SHIPP

THE Winter Exhibitions of Old Master art at the Royal Academy have established for themselves a standard which it must be exceedingly difficult to live up to. Perhaps we cannot expect ever to reach again the marvels of the late 1920's, the early 1930's, when the very best in Italian, French, British, Chinese and Persian art crowded the galleries at Burlington House. The Dutch and Flemish shows of post-war years came near to this excellence; but we live in a world of austerity; and, anyway, the supply of supreme art is limited. It becomes an interesting speculation each year what the Academy will be able to do; and, let it be admitted, when the present exhibition, "The Art of Louis XIV," was first announced, our pulses did not beat the faster. One had visions of wigs on the canvas; of Rigaud and Largillière; of vast operatic machines where the gods and goddesses of Le Brun basked in the rays of the glory of the Sun King; of designs for Gobelins tapestries or for murals of fulsome flattery. When we heard that the preponderance of this art was to come from the provincial museums of France our worst forebodings seemed justified. Alas, the provincial museums of France are no more likely to inspire enthusiasm than our own, though, like our own, there are a few exceptions.

The organizers of the exhibition in France and Piccadilly proceeded to prove these auguries of boredom to be wrong. True there are enough and to spare of bewigged courtiers; certainly the goddesses do disport themselves in life-sized opulence and flying draperies; admittedly all is not gold that glisters in the royal rays. But we are forced to admit that those rays have tended to blind us to interesting things which went on beyond their range. Not only in Rome where Claude and Poussin and Gaspard Poussin refused obdurately to be drawn into the State art of Versailles, but in France itself outside the newly founded and all-powerful Academy under Le Brun and Colbert.

Colbert's dictum: "*C'est à l'aune des monuments qu'on mesure les rois,*" and his policy of making all art serve his royal master in that totalitarian state would not find justification in this exhibition. It demonstrates again that art has a way of blowing whither it listeth and that the pictures which appeared on the pavements at the Fair of St. Germain (that official escape from Royal monopoly) were eventually to prove as acceptable to the world as the vast commissions for the palace at Versailles. Democracy would break in; and the peasants of the le Nains, the candlelight models who pose for the saints in Georges de la Tour's pictures, are going to prove the triumphs of this exhibition. In fact, the art dictatorship of Colbert and the whole luxurious experiment at Versailles did not produce any first-rate artist unless it were the creator of gardens, Le Notre. We admire for their academic excellence and their painstaking organization the group who were gathered about the highly cultured court; we love the men who gave dignity and beauty to the common people. That master work of Georges de la Tour, "The Newly Born" (probably a Nativity in contemporary dress), the glorious "Joseph in the Carpenter's Shop," or the "Angel waking St. Joseph," are essays in the new realism. It may have come into France from the South, an echo of the art of Caravaggio, or from Honthorst of Holland, whose candlelight and night



GEORGES DE LA TOUR. St. Joseph in the Carpenter's Shop.
From the Exhibition, "The Art of Louis XIV" at the Royal Academy.

pictures brought the Caravaggioesque into such vogue. It is the spirit which counts; the spirit which, as with the le Nains, gave dignified humanity to the ordinary folk, such as all the gorgeous robes and periwigs of the Royal court could not confer.

The use of artificial lighting as an element in the picturesque is as clearly part of the experimentation of this XVIIth-century as the use of sunlight was to become in the XIXth. Tournier's "Supper at Emmaus," from Nantes, Philip de Champaigne, Simon Vouet, and others were obviously in that movement which had radiated from Caravaggio. There is always a risk in it that it will become a painter's trick and acquire a slight vulgarity. Indeed, the whole of this courtly art of the period balances precariously on the brink of ostentation, either social or æsthetic. There was little soul in the religious painting, and little spirit in portraiture of the court type despite its technical splendour. Now and again, however, a magnificent picture appears. In the church work, Rigaud's noble "Crucifixion" from the Rigaud Museum at Perpignan is outstanding. In portraiture there are delightful surprises: the "Self Portrait," by Largillière, and that masterpiece of reality, "Catherine de Montholon," by Jean Tassel from Dijon (see APOLLO, Dec., 1957, p. 165).

Landscape does not belong to France of the period. Claude Lorraine in Rome was creating masterpieces and so was Nicholas Poussin, but wisely this exhibition admits their exile showing only one or two characteristic works and some lovely drawings. Gaspard is also given token representation—rightly, for the French link is very attenuated. Adam van der Meulen is here with a battle-piece in glorification of King Louis, but more remarkably as one of the creators of Still Life of which there are a good number of examples from various hands. Truth to confess, I seldom find myself moved by French Still Life until Chardin brought genius to it a century later. The French are first and last humanists in these XVIIth-century days.

Naturally the tapestries arrest us by their magnificence. Whatever else emerged from the reign of Louis XIV the glorification of the factories which Flemish Jehan Gobelin had established a century earlier proved a triumph under Le Brun. The eight tapestries from Chateaudun and another series from the Musée de Tapisseries at Aix-en-Provence based on designs by Jean Berain the Elder will remind us again of French supremacy in this resplendent art. It is, however, to the great picture-makers that we return, for the importance of this exhibition lies in its reminder that these men created boldly and nobly in this period which we have tended to neglect.

DEMOCRATIC ART

If we would watch what was happening meanwhile in a nation almost fiercely anti-monarchical and anti-clerical, the exhibition of Netherlandish painting at the Alfred Brod Gallery delightfully demonstrates it. These small and intimate works, planned for the walls of the good burghers and not for the palaces or altar places, dictated new themes and a new approach. They have held their own over the intervening centuries because we have grown to accept their implied philosophy and to use pictures as "garniture and household stuff." Even the Still Lifes (and this exhibition is rich in these) are unostentatious, though often when we examine them there are rich goblets and exquisite glass. One "Vanitas," signed J. Falk, and dated 1629, with two wonderfully effective skulls amid the other symbols of transience and mortality, makes one want to know more of this sadly unrecorded master. A "Flowerpiece" by that slow worker, Rachel Ruysch, is one of her loveliest. A "Self Portrait" by Jan Lievens reminds us how near Rembrandt himself was this contemporary with whom he would have been in close touch during the Leiden period before he came to England whilst Rembrandt went to Amsterdam. The intimate genre painting, especially "An Old Woman Tasting Soup"; some very fine small landscapes, including a Jan van der Heyden, "Castle Goudes- teyn" and a typical Jan van Goyen "River Scene"; some of those clear, cool church interiors—how different from the church art of the Catholic countries, but a little chilling to the spirit; it is all a record of the comfortable, simple life of this new democracy. One of the most interesting pictures is by Cornelis Bisschop, an "Interior with a Servant Asleep." Bisschop is a Dutch master who is justly receiving a rise in favour. At his best his organization of spatial relationships in these finely furnished chambers, and his sense of silence conveyed by calm figures, reminds us of Maes. Leonard Koetsier has a magnificent large example in his gallery in Duke Street.

FANTASY AFLOAT AND ASHORE

Away from this rather grand world of the XVIIth-century Old Masters, both royal and popular, there is a tendency at the turn of the year to cater for less exalted purses and, perhaps, more frivolous tastes. In that mood is conceived the exhibition at the Redfern, "Voyages Marine." Nearly twelve hundred items cover all who go down to the sea in ships, from the medieval Nuremberg Chronicle print of Noah's Ark to the first days of steam when efficiency replaced the picturesque on the sea. Not the great

names nor the rare prints, but all very attractive to the marine-minded. There is a delightful air of quaintness in all this, whether it be primitive portraits of spruce young bearded sailors looking more like Gilbert and Sullivan than the marine life, or Christopher Columbus finding the West Indies through seas populous with Rubensesque sea-goddesses and tritons. The exhibition continues throughout January.

The seasonal frivolous also provides delights at Arthur Jeffress, where Carl Grunwald creates a world of fantasy with small-scale figures disporting on land, air, sea and under-water in a Christmas card mood with a little touch of Grandma Moses' unsophistication. Examined, these crowded scenes prove to be very well painted and quite pleasingly drawn. Boats sail the clouds; angels walk the snow-covered earth; tiny Bible scenes are shown in odd corners. Now and again in series like "The Seasons," or the deliciously satirical "Five Continents," one realizes that this is no unsophisticated mind; whilst in such a picture as "The Sea," the fantasy literally and metaphorically goes deep. This is "Sunday Painting" as it should be: an obvious joy to the creator and the onlooker, with a care for technique none the less real for being non-professional.

AMONG THE CONTEMPORARIES

Wildenstein's when they turn from the Old Master art with which in the main we associate them are apt to demonstrate that the word "contemporary" does not necessarily connote *modernism*. In an exhibition entitled "Some Contemporary British Painters" they have chosen eight artists, and by giving each a wall of eight or more pictures, enable us to judge their quality better than we could in any general mixed show. It is a welcome method. Of those chosen only Mary Newcomb could be called non-naturalistic, and her work exists in a kind of dream world. She breaks her canvas into arbitrary spaces and fills these with figures and their environment depicted in gay colour to convey her themes. "Tents of Summer Happiness" or "Random Beans and Evening Boy" are among the titles, and there is a distant echo of Chagall's poetry—though I am prepared to believe that she has never been conscious of Chagall, for this is highly individualistic art. The rest of the exhibitors are near nature, and landscape predominates. Bernard Gay's understanding of the structure and anatomy of trees is welcome in days when trees in art are all too close to octopuses. James Stroudley is at his most impressive when he creates under-trees landscapes, and even though they are no more exotic than the avenues of Holland Park gives a little thrill of Meredith's "Enter these enchanted woods, you who dare." Brian Couch, with a vein of realism; George Hooper with some rather loose large water-colours; James Neal, Edward Wakeford, and Timothy Rendle, were the other artists chosen for this pleasing traditional show.

Peter Snow's exhibition at the Beaux Arts Gallery, I confess, rather disappointed me. In the convention of Neo-Realism (if one dares stretch this label so far as to cover his work) he paints large. His subjects are varied enough: still life with plants, Asian exotic themes, landscape, portraits; but nothing shown in this first one-man show of paintings made one feel that he had found himself either in subject or in method. He is six artists in search of a character.

COMING EVENTS

The outstanding event planned for early in the new year is the exhibition of Kandinsky at the Tate Gallery. This is organized by the Arts Council and will commence on the 15th. Kandinsky was a real pioneer of Abstraction, even of Tachiste painting, and at this period it will be fascinating to have a goodly showing of his work.

At their own galleries the Arts Council are having an exhibition of Robert Delaunay, that enthusiast for pure colour and rebel against Cubism. Apollinaire labelled his work "Orphism," and very lyrical and happy it certainly is.

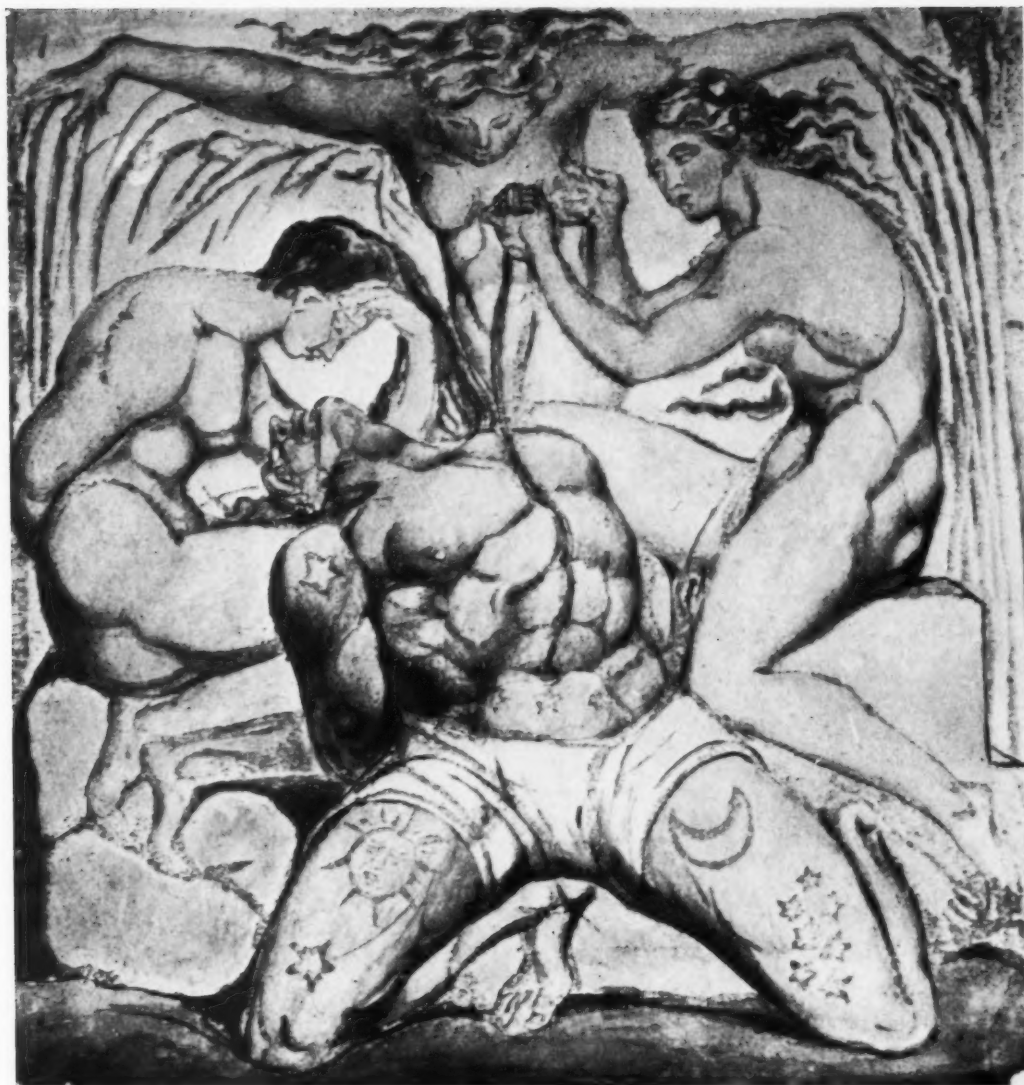


Fig. I. Part of J. 25. Vala and Albion.

FRAGMENTS FROM BLAKE'S JERUSALEM

By KERRISON PRESTON

IN Sir Geoffrey Keynes' great *Bibliography of William Blake*, published by the Grolier Club of New York in 1921, the examples then known from Blake's own hand of his illuminated book *Jerusalem* (only one coloured and four black-and-white copies) are enumerated and described, and a footnote runs: "A collection of miscellaneous water-colour drawings, which was recently deposited in the British Museum Print Room, contained some exquisitely coloured fragments, which had evidently been cut from leaves of a copy of *Jerusalem*, and these may possibly be some surviving evidence of Ruskin's extraordinary act of destruction." This reference is to Ruskin's habit of cutting to pieces illuminated manuscripts, however valuable, that were in his possession. The words just quoted are repeated almost exactly in the supplementary volume in 1953, *William Blake's Illuminated Books: A Census*, compiled by Geoffrey Keynes and Edwin Wolf 2nd. Two originals of the complete book *Jerusalem* now remain in London. The others are in America, including the splendid Stirling version in colour.

The Ruskin conjecture is found now to have been mistaken. A recent owner of the miscellaneous watercolour

drawings referred to was a kinsman of the late Colonel Gould Weston, who began collecting in 1859. He had this collection of old and new items, English and foreign, mounted in a large morocco-bound volume, and he sent the album to his friends at the British Museum to have the attributions authenticated. The album was at the British Museum intermittently for many years, and four of its pages, spaced out at intervals, contained the *Jerusalem* fragments, which are now seen to be apparently early trial proofs of part-pages coloured by Blake. They cannot have been taken out of the book *Jerusalem* itself, nor even from complete pages of it, because the thick drawing paper used is cut from the pages of Blake's earlier book *Europe*, mutilating the *Europe* designs although their colouring was previously completed and is interesting in its variety. In this instance, therefore, Ruskin is exonerated, whatever vandalism (if any) he may have committed with other Blake books.

The four proofs remained with Blake until his death, and then passed to his widow, and to Frederick Tatham, who sold them at Sotheby's on April 29th, 1862, when they were bought by Colonel Gould Weston for a few shillings. He



Fig. II. Part of J. 32. Vala and Jerusalem.

acquired also the *Elijah* sold recently to America (illustrated in June *APOLLO*, p. 314). Blake's reputation in 1862 was at its lowest, and indeed he was almost completely forgotten. It was not until the following year that the first edition of Gilchrist's *Life* was published by Macmillan, the title-page bearing the description "Pictor Ignotus" after the name of William Blake.

All these four *Jerusalem* fragments are lightly printed in reddish brown and "exquisitely" finished in pale tints of watercolour, contrasting with the heavy pigments and gold used by Blake later for the Stirling copy, where the flesh tints are often less pleasing and the anatomy is apt to get lost. The four may have been an independent series of plates before *Jerusalem* took shape. They are all concerned with the Veil of Vala (quasi-Nature) and the rationalism of the Spectre (quasi-Reason), two of the materialist forces opposed to Jerusalem, and all four are ultimately used by Blake in Chapter 2 of *Jerusalem* or after the letterpress of Chapter 1. They are as follows:

(1) *Recto* (Fig. I). The part of *Jerusalem*, plate 25, omitting the sixteen lines of letterpress above, 6½ in. by 6½ in. Vala with Rahab and Tirzah weeping over the fallen Albion.

The tears of the three women are not yet shown in this early proof, nor the amplifying of Vala's veil. The large round stones on the left contrast with the altar-like blocks of stone on the right, "squared and polished." (*J.* 24. 35.)

Blake often depicted a strong man fallen. Compare his Samson, Achan, the Death Chamber, etc.

Verso. The extract from *Europe* frontispiece ("The Ancient of Days") from the blown hair and beard downwards to below the compasses. The tinting in watercolour includes pink-edged clouds, brown sky below in the radiance, and a pale yellow orb within deeper yellow golden rays.

(2) *Recto* (Fig. II). The part of *Jerusalem*, plate 32 (numbered in the two London copies 46 and in the Pierpont Morgan copy 36), omitting the fifteen lines of letterpress above, 6½ in. by 6½ in. Vala confronting Jerusalem. This is a fine composition, most delicately coloured, and beautifully finished by Blake. The five female forms have fair hair, and their flesh is modelled in shades of pale pink, Vala on the left unveiling her face from her blue transparencies. The white cloud above extends right down on the right, with grey-blue sky beyond. The suggestion of white



Fig. III. The extract from *Europe* title-page, with added drawings
(The J. 32 proof is on the back of this.)

cliffs below the green land and many of the outlines throughout are strengthened with a fine pen.

Verso (Fig. III). The extract from *Europe* title-page, printed in red-brown, without lettering except "LAMBETH" at the foot; but it is possible still to detect traces of the erased letters of "a" and "PROPHECY" above and below the serpent's neck, and also the tops of the letters "b," "W," "B," "I" and "k" in the words cut off from the foot of the page, known from other copies to be "Printed by Will: Blake: 1794."

The serpent is complete, with elaborated markings in many light and dark colours, well varied and not too opaque. There are additional rough drawings in pencil and slight colour, including a second serpent's head in tinted outlines below the other head, larger and facing the opposite way, with similar mouth wide open, and neck extending to the right-hand edge of the paper. The design also incorporates six pencilled human or semi-human figures, one with a dog-like head and tail seated on a coil of the serpent as if in judgment on three faintly suggested winged spirits. A female form is stretched full-length on an inner curve, and another is pencilled less definitely below.

(3) *Recto* (Fig. IV). The part of *Jerusalem*, plate 41 (numbered in the two London copies 37 and in the Pierpont Morgan copy 46), omitting the thirty-one lines of letterpress above, 5½ in. by 6¾ in. "In his Spectre's power." The small human figure is sketched in here in this proof apparently for the first time with the outline of the scroll behind him not yet erased. This figure was later added (with some variation) to the plate.

Verso. The extract from *Europe* frontispiece ("The

Ancient of Days") from the knee, foot and arm down to below the compasses. The tinting in watercolour includes orange-red orb, pale pink arm, and various gradations of red, yellow, black and green, with black sky below.

(4) *Recto* (Fig. V). Part of *Jerusalem*, plate 47, 6 in. by 6¾ in. "And the Veil of Vala is composed of the Spectres of the Dead." Here this one line of the poem is included at the foot of the design, but the remaining six lines below are omitted and the ten above. The three contorted figures writhing are carefully coloured, with outlined anatomy and graduated flesh tones, from the darker ruddy tints of the one male to the paler colours of the two females. The facial expressions are clearly marked in pen-and-ink, and this early proof is clearer in many respects than later impressions whether in black-and-white or in colour. The general background has a curious consistency of a bluish black colour which has come out blotchily as if from two pieces of paper pressed together. This is somewhat similar to the colour-printing methods sometimes used by Blake in his own peculiar way.

Verso. The extract from *Europe* title-page. The serpent's head is blue, with red crest and mouth, bright yellow below the eye, and green coils with reddish and purplish markings. The only lettering is "a" above and "PROPHECY" below the serpent's neck, as is usual in finished copies of *Europe*.

Sir Geoffrey Keynes describes (in his *Blake Studies*, 1949, p. 111) an early proof in his possession of the *Jerusalem* frontispiece, plate 1, with several additional lines of verse later erased from the plate. It is also (like two of these fragments) printed in light brown and black on the blank



Fig. IV. Part of J. 41. The Spectre.

side of a proof of the title-page of *Europe*. Some of the outlines there also, as here, are strengthened in black with a fine pen. This accounts for no less than three copies of the title-page of *Europe* used for *Jerusalem* proofs, in addition to two copies of the *Europe* frontispiece so used. It is conjectured that the Keynes unique proof of *Jerusalem*, plate 1, was thus made by Blake between 1794 and 1804, the dates engraved on the title-pages of *Europe* and *Jerusalem*, respectively. If so, any one or more of these five proofs may have been originally designed for a different purpose, prior to being fitted in for use in illustrating the book *Jerusalem*, as is suggested by Mr. Wicksteed (p. 106) in regard to the *Jerusalem* frontispiece. This seems particularly likely in the case of plate 41, where also reversed writing is used for four lines of verse, as on the left-hand side of the archway in plate 1.

Lord Cunliffe, as recorded also by Sir Geoffrey Keynes, has a volume containing the first 25 plates, Chapter 1, of *Jerusalem*, printed in red-brown and painted delicately with opaque pigments and watercolour washes. It has good unity of tone in harmonies of grey and light brown, but the anatomy is sometimes lost in the covering paint, especially in plate 25, the picture portion of which is one of the fragments here. By comparison the Cunliffe version is heavier than this fragment, but lighter and pleasanter than the Stirling copy, in spite of the latter's embellishments in gold.

It is only in Chapter 2, plates 27 to 51, that Blake had difficulty with the order of the plates. Twice he changed the numbering after the plates were otherwise finished. At an earlier stage he may well have had similar uncertainty in choosing from designs already existing, of which these four early proofs were perhaps examples. They can hardly be regarded as illustrating Blake's lines which come before or after them, and probably Blake intended the designs to make their own impression independently of the words.

The drawings are more like musical interludes or accompaniments, and music will not usually bear verbal translation or overmuch explaining.

In plate 25 (Fig. I) Man is shown in his fallen state at the mercy of feminine Nature, represented by Vala spreading her veil and attended by Rahab and Tirzah. The veil obscures "the eternal, which is always present to the wise," but Albion spiritually blind has still the potential might of the heavens in his Tirzah-born limbs, and he is to be "raised a Spiritual Body." His head is thrown back on the knees of comforting Rahab, who gazes down into his face. The name is taken from Rahab the harlot, who saved the Chosen People at Jericho and was herself saved in consequence. She is the Old Testament type of forgiven sinner, like Mary Magdalen in the New Testament, but with more stress on the Sin. Rahab and Babylon are mentioned together as place names in the 87th Psalm, and part of Egypt was called Rahab.

Tirzah also is a Biblical name for a woman and a city, the rival capital to Jerusalem set up by the evil King Jeroboam. Blake calls her the mother of the "mortal part." Her emblems are tears and an umbilical cord, and these are shown here as symbols which indicate who she is.

It must have been about the time when Blake was making this design and evolving his conception of Tirzah that he wrote his poem "To Tirzah" which was included in "Songs of Experience" as a late addition, probably about 1801 or later. Blake's illustration accompanying it there shows a man fallen to the ground and attended by two women stooping over him, as here. An old man with water to restore him is labelled "It is Raised a Spiritual Body." The mortal part is without spiritual sensation, which is inspired imagination. The words of "To Tirzah," which must, of course, be taken in a highly figurative sense and not literally, throw light on this. The fallen man, as at the end of

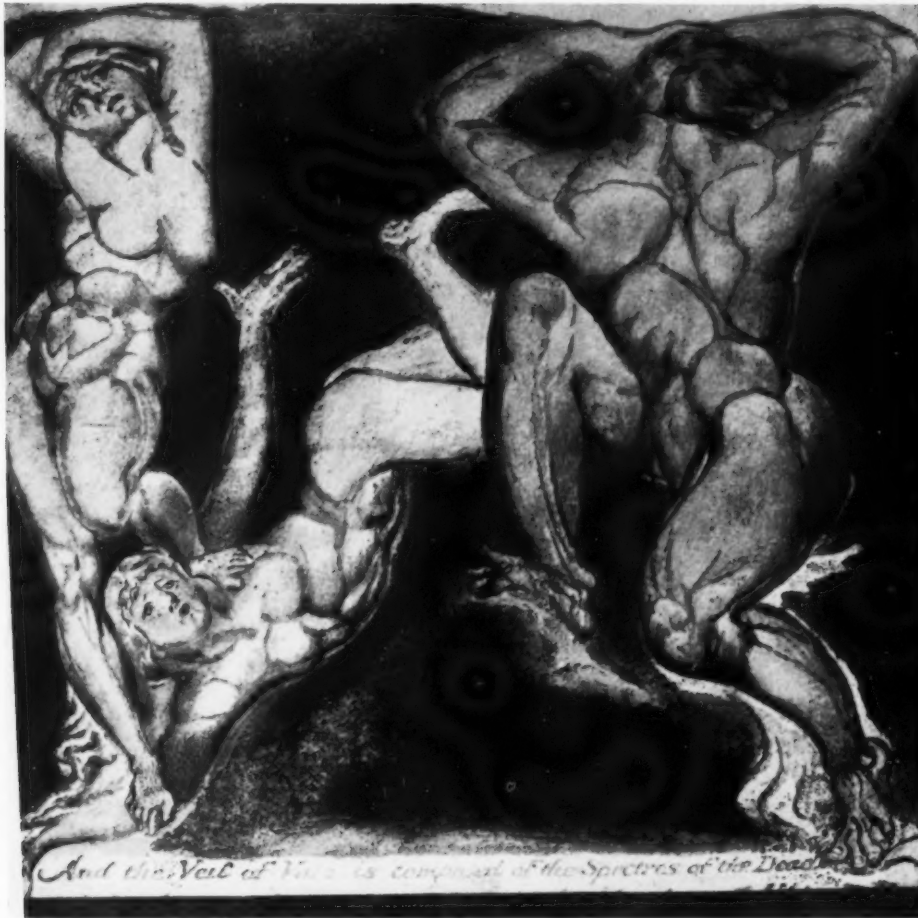


Fig. V. Part of J. 47. Spectres of the Dead.

Chapter 1 of *Jerusalem*, is to be raised to full Humanity, a spiritual body.

In calligraphy, "To Tirzah" is different from any other plate in the "Songs," and resembles much more nearly the engraved words of this plate 25 of *Jerusalem*. There is plainly a close connection between them.

How Albion in the power of these three female personifications, opposed to Jerusalem, gains his freedom is shown on the next page, where Jerusalem herself gazes with horror upon the materialist, Hand, devoid of spiritual sensation and carrying about with him unconsciously the flames of Hell. "Jerusalem is named Liberty."

These two plates together at the end of Chapter 1 lead on to Chapter 2, in which the remaining fragments deal with Vala also and the Spectre.

Plate 32 (Fig. II) simply contrasts Vala and her veil with Jerusalem and her three lovely little daughters all unclothed. The same symbolism of St. Paul's Cathedral on the left (the conventional established religion of London) and a Gothic church on the right ("true Art" and Christianity) occurs also in Blake's 1812 etching of "The Chaining of Orc" (reproduced as No. 34 in Keynes' *Separate Plates*, 1956). The main subject may be compared with that of Titian's "Sacred and Profane Love."

Plate 41 (Fig. IV) depicts as spiritually dead the Spectre, and at the same time the man in his power, of identical appearance. He has been reading from a scroll on his knees, but "the Letter killeth" and he can no longer see it. The little man is in the introspective looking-glass land of giants, and sees the State of Mind of unawakened humanity in the grip of the reasoning power, devoid of poetry and imagination. This spectre must be cast out.

Blake's fine drawing for this is now at Washington (reproduced as No. 29 in Keynes' *Blake's Pencil Drawings*, 1956).

Compare also in plate 51 the picture of Hayley the bad poet in similar attitude, but with head sunk even lower between his knees, sitting next Vala crowned. The spectre here is the money-earning practical side of human activity for worldly success. Even a poet has his spectre and may be in his power. Hayley's inspiration was the spectre, in contrast to Blake, whose spectre (like that of Urthona) "kept the Divine Vision in time of trouble." J. 30. 15.

Plate 47 (Fig. V) again concerns the Veil of Vala, and Spectres, and the spiritually Dead. But the restless design here illustrates the subject in a different way. "Spectres of the Dead" does not mean ghosts of the departed, but the prosaic humdrum lives of those not yet awakened to life. It is this unimaginative deadness that is used by Nature, even in many attractive feminine forms, as a veil to hide "the eternal, which is always present to the wise." In this design the despairing man, not yet wise, struggles to climb the billowy waves of materialism in his own strength and to embody the Spectre so as to cast it out. He rejects one, and another in like form appears on the shoulders of the first, as in the parable. It is only when his Humanity awakes and he can claim the power of God that he conquers materialism and casts out the spectre finally.

"Yet why despair? I saw the finger of God go forth . . . Giving a body to Falsehood that it may be cast off for ever . . .

God is within, and without: he is even in the depths of Hell!"

J. 12. 10-15.

CHINESE WORKS OF ART IN ENGLISH COLLECTIONS

THE SEDGWICK COLLECTION—II.

By E. E. BLUETT

BEFORE we turn to the ceramic section of this collection mention must be made of some of the cloisonné enamels. Nearly all of those belonging to Mrs. Sedgwick may be dated in some part of the *Ming* period and, although it is true that the earlier enamellers favoured the more formal subjects in their decoration, there is in this collection an unusually large variety of designs as well as a number of uncommon forms.

The most famous period for cloisonné enamel is that of the Emperor *Ch'ing-tai* (1449–57). Very few pieces bearing this monarch's date-mark are actually credited to the period but the splendid vase illustrated in Fig. I was singled out at the recent exhibition in St. James's Square as one of three authentic examples of that date. In Fig. II we see a most remarkable piece: it is an almost exact reproduction in size, form and colour of a contemporary *fa hua* (porcellaneous ware) jar, and at a short distance might well be mistaken for the original. Fig. III shows a finely executed and brilliantly coloured piece in the form of a partly unrolled scroll picture with the painting displayed on the outside. The large dish in Fig. IV, with its most elaborate and complicated system of cloisons, shows the dragon and phoenix together, emblems, respectively, of the Emperor and Empress. This dish exhibits every tint employed by the late *Ming* worker in enamel. Among other XVIth-century pieces there is a pretty hot water double bowl, said to have been used by the

women to keep their rice warm while serving their husband's meal, a tripod incense burner with a floral pattern on a deep blue ground and a very large dish, with pavilions in a landscape, perhaps a copy of a contemporary painting. And there is one example of post-*Ming* enamel which must be briefly described—a masterpiece of cloisonné craftsmanship—a tripod *ting* (bowl on three cylindrical feet) clearly copied with all its ornament from a bronze prototype of the *Shang Yin* epoch.

One of the earliest pieces of pottery in the collection is a squat-shaped vase of soft reddish ware overlaid with white slip forming a pattern of squares, each containing central bosses inlaid with bluish-tinted glass (Fig. V.) This and a similar vase in the Kansas City Museum are referred to by Mr. Basil Gray¹ and a good case is made out for attributing them both to the latter part of the *Chou* period—IVth to IIIrd century B.C. This piece is of more than usual interest in that it provides one of the accumulating evidences of the existence of glass and glaze before the commencement of the *Han* Dynasty.

Of rather later date but still early *Han* are two grey pottery tiles, each with an impressed design of a winged horse facing a tree (Figs. VI and VII). The spaces within the impressed outline are painted in dry pigment, brown and white, this method of decorating pre-dating by hundreds of years, and foreshadowing the practice of, the *T'ang* potters,



Fig. I. Cloisonné enamel vase. Mark and period of *Ch'ing-tai*. Height 10½ in.



Fig. II. Cloisonné enamel jar and cover. Circa A.D. 1500. Height 17½ in.

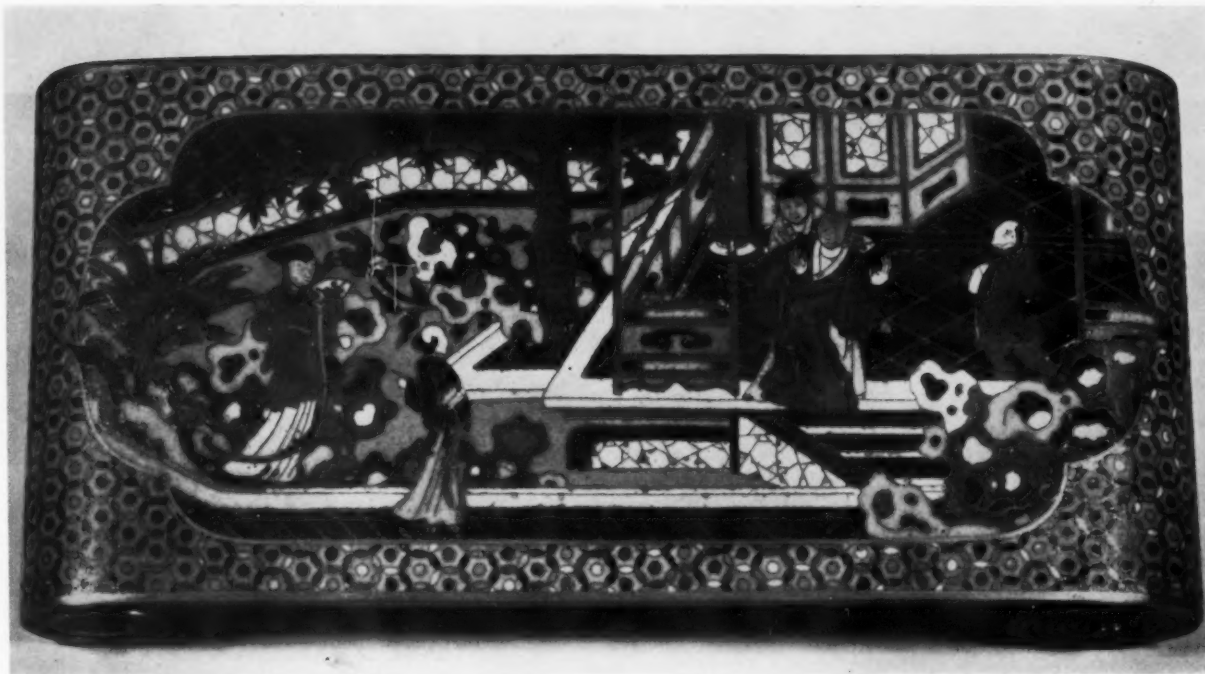


Fig. III. Cloisonné enamel ornament in form of a scroll picture.
XVIIth century. Length 15 in.

when the incised outline of their pottery patterns served to prevent the coloured glazes from running into each other. Horses loomed large in the life of the ancient Chinese, nomad and established community alike, and it has been suggested that the great Emperor *Wu* (died 87 B.C.) hoped to get these heavenly winged horses from Ferghana and that they "would soar with his chariot up to Heaven and immortality" (Waley).

In the dish next illustrated (Fig. VIII) the ostrich is outlined by incision in the paste in order to contain the glazes—green, yellow, blue and cream-tinted—with which it is

ornamented. The drawing of an ostrich similar to this one may be seen on the tomb of *Jui-tung* (A.D. 684–710) at *P'u-ch'eng* in *Shen-si*, and it is probable that this dish was made contemporaneously. The ostrich does not appear to be known, even as a migratory bird, in China, but it may have been existent during the *T'ang* period in the wastes of *Kirwan*, eastern Persia, thus providing a decorative motif for the faience of that country, whence it was doubtless borrowed by the Chinese.

Another piece exhibiting unmistakable foreign influence is the octagonal cup with spout in the form of a lion-headed bird (Fig. IX). Though described as a *Rhyton*, its shape is Persian; the figures of musicians in relief have a distinct Hindu feeling, while the beaded ornament surrounding the panels is reminiscent of Sásánian silver.

It is not always easy to determine whether any particular ceramic form of this period was indigenous to the Chinese, for



Fig. IV. Cloisonné enamel dish. Late *Ming* period.
Diameter 20½ in.



Fig. V. Pottery jar with glass inlay. *Chou* period.
Diameter 5¼ in.



Fig. VI. Pottery tile. Han period. Height 15½ in. Diameter 17½ in.

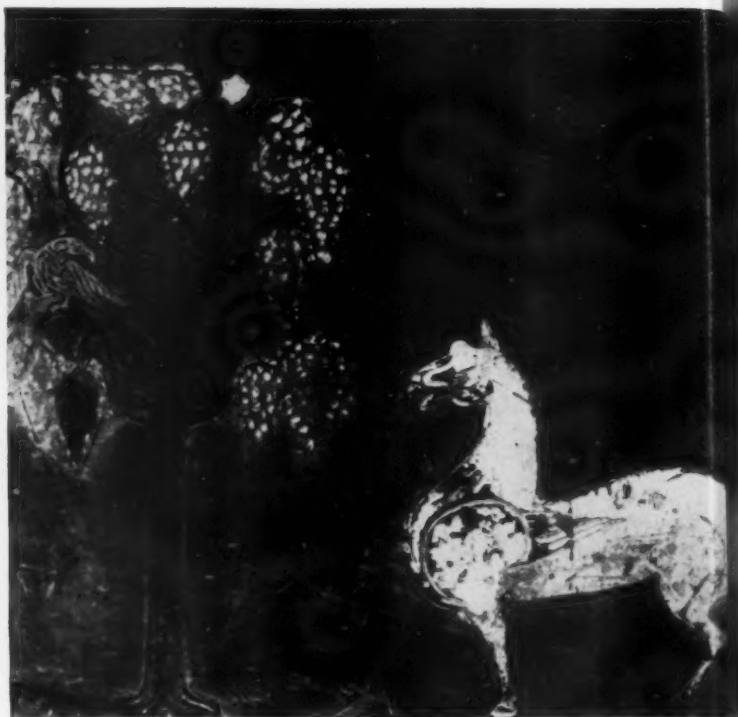


Fig. VII. Pottery tile. Companion to Fig. VI.

the *T'ang* potter undoubtedly possessed a genius of his own in this direction. There is, for example, a very lovely vase in the collection with ovoid body, spreading foot, slender neck and trumpet mouth coloured with the usual *T'ang* glazes, a piece whose ideal proportions and utter gracefulness have never been surpassed either before or since this period. This vase may well be a purely Chinese form. It was exhibited at Burlington House in 1935-36, at the Los Angeles Exhibition of Chinese Art early in 1957 and at the Oriental

Ceramic Society's Exhibition of *T'ang* wares and was illustrated in all the catalogues.

The well-known mortuary figures, usually fashioned in hard-baked clay, possess a fairly general character, and many of them may have been turned out of moulds. It is exceptional indeed to find one which, by reason of its marked individuality and sculpturesque treatment, bears every evidence that it is an actual portrait. Such a figure is that seen in Fig. X. This piece is of hard-fired pottery covered with a finely crazed creamy white glaze.

According to ancient records, notably the VIIIth century *Ch'a Ching* (Treatise on Tea), the Xth century *Yo fu tsa lu* and the Sung period *Kao chai man lu*, the porcelain from *Yueh-chou* was variously praised for its intrinsic beauty, for its musical qualities (proving that it must have been a thinly potted, high-fired porcelain) and for the fact that its use was reserved for the Sovereign. It was unquestionably the most highly prized of the porcelains of its day, and this occasions no surprise to those who are fortunate enough to possess fine specimens of the ware. The large *Yueh*-ware cup-holder illustrated (Fig. XI) is covered with a fine even olive-green glaze and the horizontal flange has on its upper side a finely engraved floral pattern—only just visible in the illustration. Similar cup-holders of *Yueh* ware are known to exist in collections abroad, and one or two have been published, but so far as the present writer is aware this is the only one recorded with grotesque caryatid figures at the base.

With the advent of the *Sung* dynasty (A.D. 960-1279) we find considerable advance in the direction of ceramic decoration, the potters achieving their effects by a large number of widely differing methods. These methods were practised by, and became indissolubly associated with, each of the several factories, though in a few instances similar technical processes were employed at widely distant centres. The potters in the *Lung Ch'üan* district, for example, relied



Fig. VIII. Pottery dish. *T'ang* dynasty. Diameter 9½ in.



Fig. IX. Pottery rhyton. T'ang dynasty. Height 3½ in.

almost entirely upon the beauty of their glaze colours, and the graving tool, used with such striking effect by the artists working at the northern kilns, was seldom if ever in their hands. A magnificent specimen of the so-called northern celadon is illustrated in Fig. XII. Consummate skill must have been called for in the engraving of this twelve-lobed bowl while the clay was still in the plastic state. Again, the potters at Tz'u chou and Po shan—the most ingenious and inventive of ceramic craftsmen—practised a variety of methods, one of which is exemplified in a handsome flower vase (*mei p'ing*) belonging to Mrs. Sedgwick. In this instance the vessel is first covered with a moderately thick blackish glaze; the glaze is then etched away to form the pattern, after which, and before the final firing, the exposed portions of the paste are painted with white slip. This beautiful vase was formerly in the Alexander collection, and an illustration of it may be seen in *The Art of the Chinese Potter*, by Hobson and Hetherington. The *Ko ku yao lun* (XIVth century) refers to Tz'u chou ware, and mentions some varieties of it, but it remarks "The best resembles Ting-chou ware."

A splendid example of the moulded variety of this Ting ware is shown in Fig. XIII, and here we would draw attention to the finely executed definition of the design, especially to the lovely free drawing of the water weeds. Another Ting saucer in the collection, rather larger than the one illustrated, has a finely incised design of a lotus plant. The rim is notched at six equidistant points, suggesting the divisions in the corolla of a flower, a happy and oft-repeated feature in the saucers from this factory.

Ko ware, the boldly crackled porcelain said to have been produced by the elder of the two brothers Chang working at the Liu-t'ien kilns, Lung Ch'üan, is represented in a well-potted dish with dark body and strongly marked crazing: This piece is of the Sung period, and unquestionably belongs to the class known as *Ko yao*; yet, as Basil Gray points out,² it is difficult to accept the "elder brother" story unreservedly, for there is no evidence that any dark-bodied ware ever issued from the Lung Ch'üan kilns.

At the recent exhibition in London jointly organized by the Arts Council and the Oriental Ceramic Society, where Ming works of art of every kind were shown, visitors will have noticed some of the fine porcelains lent by Mrs. Sedgwick. Though the works of the Ming artist are distinguished for the wealth and profusion of their colours (except in his pictures, where serenity continues to reign) the Sedgwick selection of porcelain maintains the quietness characteristic of the early wares already discussed.

The rare XIVth-century dish with dragons just discernible in low relief under a copper red glaze; the blue ground



Fig. X. Pottery standing figure. T'ang period. Height 19½ in.



Fig. XI. Cup holder of Yueh ware. T'ang period.
Height 7 $\frac{1}{4}$ in.



Fig. XII. Shallow bowl of northern celadon. Sung period.
Diameter 6 in.

Fig. XIII. Saucer of moulded Ting ware. Sung period.
Diameter 7 $\frac{1}{2}$ in.



Fig. XIV. Porcelain dish, blue ground with decoration
in white slip lightly pencilled. XVth century.
Diameter 11 $\frac{1}{2}$ in.





Fig. XV. Blue-and-white bowl painted with *Li chee* fruit and flowers of the seasons. XVth century. Diameter 12 in.



Fig. XVI. Blue-and-white "Palace" bowl. Mark and period of *Ch'êng-hua*. Diameter 6 in.

dish with floral decoration in white slip illustrated in Fig. XIV; a delightful little stem-cup dated *Ch'êng-hua* (1465-1483), with its gentle and restrained enamel colours, or the dish painted in *tou ts'ai* enamels with horses and mythical animals and bearing a perfect example of the *Ch'êng-hua* datemark—all these point to nice perception in their choosing. The deep bowl in Fig. XV is painted in blue with a beautifully drawn spray of the *Li chee*. This fruit is one of the most popular in southern China; the plant is strictly semi-tropical and is never found farther north than Foochow. Fig. XVI shows the interior of one of the famous "Palace" bowls of the *Ch'êng-hua* period. These precious bowls were usually kept by the Chinese collectors in padded boxes, and one readily understands why those with interior as well as exterior decoration were the more highly prized, for their beauty was visible immediately the box was opened.

The most vigorously decorated and colourful piece among the *Ming* porcelains is the double gourd vase in Fig. XVII. It is indeed impossible to find a representative piece of the *Chia Ching* period which does not exhibit strong colours and sharp contrasts in its ornament. This is a handsome and typical example.

The Sedgwick collection may be said to illustrate in terms of man's handiwork several chapters in the cultural history of China, for it tells of the days when, through its arts, this nation gave proof of its vitality; and, as a leader writer in *The Times* remarked recently,³ "Although the immediate impact of the arts may be small, their final impact is immeasurably greater than any other manifestation of national civilization."

REFERENCES

¹ *Early Chinese Pottery and Porcelain*, London, 1953.

² *Op. cit.*, p. 38.

³ October 10th, 1957.



Fig. XVII. Vase of double gourd shape. Under-glaze blue with coloured enamels on yellow ground. Mark and period of *Chia-ching*. Height 7½ in.



Fig. 1. View of Windermere, c. 1840. 13½ × 20½ in.

All the drawings reproduced are in the author's collection.

AARON PENLEY

A FORGOTTEN WATER-COLOURIST

By JOHN STEEGMAN

PAINTERS of the XIXth century, perhaps more than those of any other period, often show an astonishing contrast between their sketches and their finished works. The impulse behind the former is seldom felt in the latter. Landseer is the most striking example of this loss of sensitivity when addressing the public; in an altogether different category, Aaron Penley is another.

Penley is now pretty well forgotten; if he is remembered at all, it is as the author of a once well-known treatise on the practice of water-colour painting. Examples of his work are to be found in the British Museum and the Victoria and Albert,* and probably also in other public collections. His work is known only through highly finished examples which to our eyes are remarkably unattractive. If Penley is ever "re-discovered," as one day he may be, it will probably be through such of his sketches as survive. Many of these show both originality and a nice sense of selection.

A group of such sketches, together with some papers relating to Penley, have descended to the present writer, a collateral descendant of the artist. It may be worth while now to put on record the facts of his career, and to amplify the brief accounts given in the *Dictionary of National Biography*, Thieme-Becker and other works of reference.

Aaron Edwin Penley was born in 1807, the son of William Penley, who owned considerable house property in Northampton and London. He had two brothers, George, a colonel in the army, and William, whose two sons both caused their uncle Aaron a certain amount of trouble in later years; one of these, Edwin Aaron Penley, was also a water-

colourist and in later years is known to have passed off some of his own work as that of his uncle. Aaron's only surviving son, Claude, was also an unsatisfactory character, and caused his father a good deal of anxiety. He became a solicitor and decamped in middle-age to America, leaving two daughters in very poor circumstances.

Aaron Penley was married in 1830 to Caroline Turner, a member of the well-known family of Sheffield cutlers. They had eighteen children, of whom all but two died in infancy. For the first years of their married life they lived at Portsea.

The first recorded event in Penley's professional career was the award, in 1834, of the Heywood Medal of the Manchester Institution of Painting. This was for his oil painting "Christ Granting the Petition of the Woman of Canaan," which was in that year's exhibition. In 1835, he first exhibited at the Royal Academy, and continued to do so intermittently until 1869.† By this time he was well established as a private teacher of drawing at Southampton and, between 1836 and 1842, at Devonport.

Although in 1836 Penley was an unsuccessful candidate for the post of drawing-master at the City of London School, his reputation was steadily growing. In 1839, or shortly before, he became water-colour painter to the Queen Dowager Adelaide. This connection brought him one or two royal commissions; he painted a water-colour portrait of Queen Victoria in 1841 and one of Prince Albert the following year, both from actual sittings. There is no doubt that his practice as a private teacher was greatly increased through this connection.



Fig. II. A Bedroom Window, 1834. $8\frac{1}{2} \times 5\frac{1}{4}$ in.

Penley's first regular appointment came in 1843, when he was appointed professor of drawing and painting at Cheltenham College. The family moved to Bath in that year; a letter from Mr. Anson, "Secretary to H.R.H. the Prince Albert," is addressed to him at No. 8, Belvedere, Bath. The Cheltenham appointment continued until 1849, when he resigned and moved to London; a letter from Mr. William Ashley, on behalf of the Queen Dowager (who died that year) is addressed to him at No. 26, Percy Street. In that year he was for the second time awarded the Heywood Medal of the re-christened Royal Manchester Institution, for his water-colour "Loweswater."

A highly important step in Penley's career was his appointment, in 1850, as drawing master at the Addiscombe College of the Hon. East India Company, being officially styled assistant professor of civil drawing. Five years later, in August, 1855, he was promoted senior professor of drawing at Addiscombe with a salary of £350 a year. In addition to his previous duties, he was required to attend at the College three days a week instead of two, and to give lessons in photography.

Instruction in photography was introduced into Addiscombe in April, 1855, probably at the instigation of Penley, who took over this work himself. All the extant photographs of Addiscombe College, of the staff and of the cadets were taken by him.

Penley is described[†] at this time as a bright little man with lively spirits and a peppery temper, very sensitive with regard to his own dignity, but an outstandingly good

teacher. He was much liked by the cadets, in spite of his temper, in marked contrast to his junior colleague, John Callow, who is described as "a jaundiced and saturnine character." This Callow (1822-78) was brother to the far more famous water-colourist, William Callow.

Penley's principal work in writing was *The English School of Painting in Water-Colours: being a complete exposition of the Art as practised in the present day*. This was published in December, 1861, as a folio volume. The author described himself as "Senior Professor of Drawing and Painting at the Royal Military College, Addiscombe; and a Member of the New Society of Painters in Water-Colours."

There was a tradition in the Penley family that for many years he refused to consider belonging to the Institute of Painters in Water-Colours, since he disapproved of the technical methods which it encouraged; he became a member of the New Society instead. However, he finally became reconciled with the older institution, and was elected an Associate in November, 1869, only two months before his death.

In September, 1868, Penley wrote to his son Claude saying that he was disposed to give up his post at the Royal Military Academy, Woolwich, the staff of which he had joined when Addiscombe closed down in 1861. However, he continued on the staff right up to the date of his death.

Sometime during the later 1860's, Penley was appointed private drawing master to the Queen's youngest son, Prince Arthur, afterwards Duke of Connaught. He evidently owed this appointment to his position at Addiscombe, where the Prince was a cadet, 1867-68, but no doubt his previous appointment to the Queen Dowager Adelaide was also a consideration.

The connection with Prince Arthur brought Penley into very close and friendly relations with the Prince's Comptroller, Sir Howard Elphinstone, who was himself an enthusiastic amateur water-colourist. In February, 1870, Elphinstone wrote from Ottawa (where the Prince was on an official visit) to Mrs. Penley, conveying the Prince's condolence on Aaron's death, as well as his own sympathy.



Fig. III. Queen Victoria, 1841. $12\frac{1}{2} \times 9\frac{1}{2}$ in.



Fig. IV. Berry Pomeroy Castle, Devon, 1842. 9½ × 13½ in.

"The Prince," wrote Sir Howard, "refers to Mr. Penley with every possible mark of affection and esteem. . . . and I shall ever look back with unmixed satisfaction to the pleasant hours we spent together in drawing."

After Aaron's death in January, 1870, his widow seems to have somewhat pestered the Royal Family to buy a number of her husband's water-colours; she met with considerable resistance, however, from both Sir Howard Elphinstone and Sir Francis Knollys, Private Secretary to the Prince of Wales. The letters from the former are amiable but not encouraging; they begin, "Dear Mrs. Penley" and end "Believe me, yours sincerely." The end of the correspondence came in August, 1875 with a frigid note in the third person, "Lieutenant-Colonel Sir. H. C. Elphinstone is desired to . . . etc."; he enclosed a cheque for £10 for drawings chosen by the Duke, and nothing more is heard of Mrs. Penley. She died at Croydon in October, 1889, leaving the modest estate of £1,800.

Aaron Penley, who was a deeply religious little man, had his share of domestic infelicity. Both his nephews Edwin and George and his son Claude were (especially the last) highly unsatisfactory characters; and the tradition in the family was that his wife Caroline bullied him ceaselessly, and was regarded as a terror. Perhaps that is why he was so short-tempered with the Addiscombe cadets. The present writer remembers, when a boy, hearing his grandmother always refer to "Aunt Penley" with a mixture of awe and distaste. Penley's summer sketching tours, chiefly in the Lake District, provided an escape from this tyranny as well as from his teaching duties.

He probably found another outlet of escape in his writing of hymns. These are unlikely ever to find their way into the English hymnal, judging by the two or three that have survived in manuscript.

During the afternoon of January 15th, 1870, Penley wrote from his house at Lewisham to his son Claude. It is a long, affectionate and cheerful letter, ending, "Dr. Carr says I am progressing but must on no account go downstairs yet nor get up to breakfast." A postscript actually mentions the hour of writing, 4.15 p.m. Later that same evening Penley died. His widow survived him by nineteen years.

A few of Penley's portfolios, containing some water-colours and pencil drawings, descended to his grand-daughter Dorothy Penley, daughter of his son Claude. She gave these to her second cousin, the present writer's father, together with the water-colour portrait of Queen Victoria mentioned above.

The contents of the portfolios fall into two categories. First, those which, from their highly finished and rather laboured appearance, seem to have been intended for use in his *Treatise* and may be described as extremely professional platitudes. Secondly, a few executed with an economy and spontaneity, obviously *con amore*, which give us our only insight into Penley's true and sensitive artistic quality as opposed to his professional attainments.

Most of those in the British Museum and the Victoria and Albert are of the first type; drawing-master's work, done with didactic purpose and of interest to us for that reason only. Penley's work of the second type, however, is a very different matter. Such little of it as survives is probably in private hands, a few being in the possession of the present writer. Some of these are illustrated here.

The earliest, a sketch of a bedroom window, is dated on the back August, 1834 (Fig. II); it has a quality of light and freshness unusual in that generation (except, of course, in Bonington). The room in question is that of his wife's sister, Charlotte; her husband, John Chambers of Sheffield, is the subject of a miniature dated the same year.

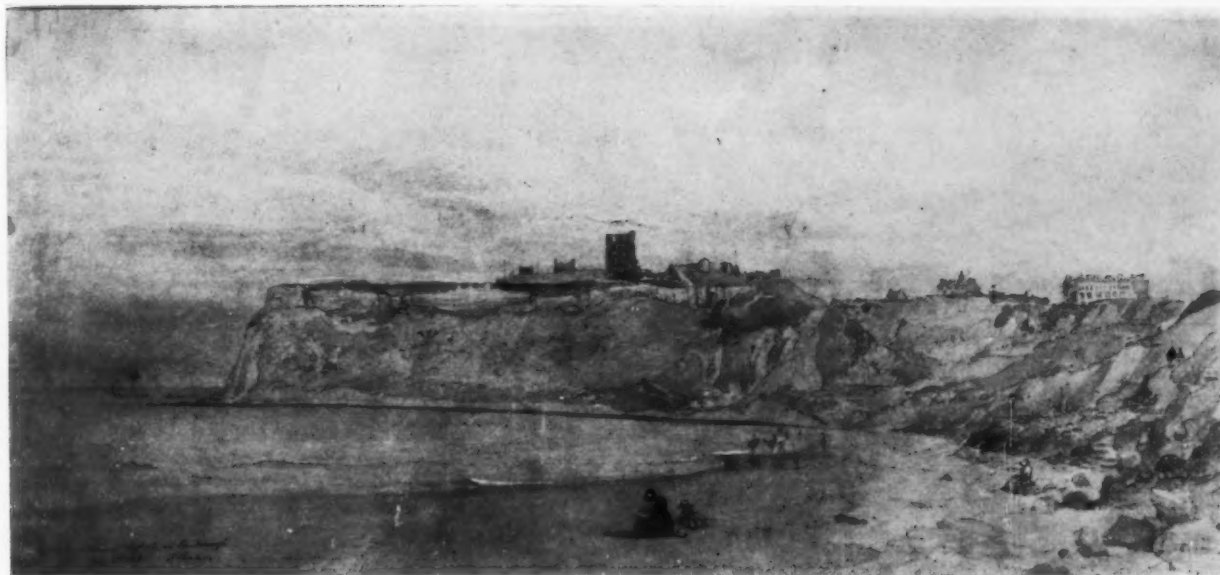


Fig. V. Scarborough, the North Beach, 1846. 9 x 19½ in.

The portrait of Queen Victoria with a bust of the Prince in the background, as mentioned above, was done *ad vivum* in 1841 (Fig. III). Although a very satisfactory likeness, it is not an attractive work, being in effect a monstrously over-sized miniature; it measures 12½ by 9½ in. It is worth illustrating, however, as showing the extraordinary contrast between Penley's method in his professional commissions and in his private sketches.

The "View of Windermere," of about 1840 (Fig. I), is impressive in extreme economy of means. It may have faded somewhat, but in its present state it is the simplest arrangement of pale green and grey washes; the lake is represented by the simple method of leaving the white paper practically bare. The same qualities of economy and skilful placing are seen in the charming water-colour of the North Beach at Scarborough, dated July, 1846 (Fig. V).

The most striking, in relation to their date, are two water-colours on blue paper, dated July, 1842, of Berry Pomeroy in Devon (Figs. IV and VI). That showing the castle ruins has colour notes here and there, scribbled in pencil. Penley clearly did not intend to carry this particular sketch any further, but meant to keep it for future reference. On the other hand, the unfinished view of Berry Lodge was almost certainly intended to be carried much further; fortunately it was not. These two sketches, and also the "Dressing-Table" of 1834, show that Penley was really a most sensitive and original artist when he was actually working on the spot during his summer sketching tours. Back in his studio, he would niggle and elaborate and become the drawing-master again.

The portfolios mentioned above contain, happily, very few examples of Penley's "public" work. Among these few is the most misguided thing he ever did, "The Smuggler." Although a water-colour, it could easily be mistaken at first sight for an oil. According to tradition, Penley painted this to prove to the Institute of Painters in Water-Colours, with whom he was not yet reconciled, that water-colour was capable of achieving the depth and force of oils. That he should have wished to prove any such thing demonstrates the mid-Victorian inability to appreciate the essential nature of materials, whether in architecture, furniture design, sculpture or painting.

If Penley's sketches and studies had alone survived he might now be accorded a considerable position among our water-colourists and be ranked at least as high as, say, Copley Fielding or Varley. As it is, we must reluctantly realize

that he lacked sufficient strength of artistic character to resist the insidious demands of his job. Although Penley can certainly prove himself worth our renewed attention, we cannot forget that Cotman was also a college drawing-master.

* The British Museum has thirteen drawings and water-colours; the Victoria and Albert has sixteen.

† The R.A. catalogues do not state whether works were in oil or water-colour. In 1839 one of his two exhibits, a portrait, is likely to have been in oils, since it was hung in a room containing oil-paintings; otherwise we may assume that all his exhibited work was in water-colour.

‡ For information about Penley at Addiscombe and Woolwich, I am indebted to Lt.-Col. G. A. Shepperd, Librarian to the Royal Military Academy, Sandhurst. He kindly sent me extracts from the *History of Addiscombe*, written by Col. H. M. Vibart, 1894, and also re-photographs of the portrait-photograph of Penley reproduced therein.



Fig. VI. Berry Pomeroy Lodge, Devon, 1842. 10 x 13½ in.

VICTORIANA

An exhibition of Victoriana has been arranged at the Bethnal Green Museum and will remain open until March 2nd. Although confined to Victoriana exhibitable in frames, the scope is extraordinarily wide, and ranges from the autograph manuscript score of Mendelssohn's "Hear My Prayer" to original drawings for *Punch* by leading illustrators; from cloyingly sentimental Valentines and Christmas cards to remarkable photographs of eminent Victorians. It is all admittedly *trivia*, but no less interesting on that account, and as well worth a visit as exhibitions of more serious import.

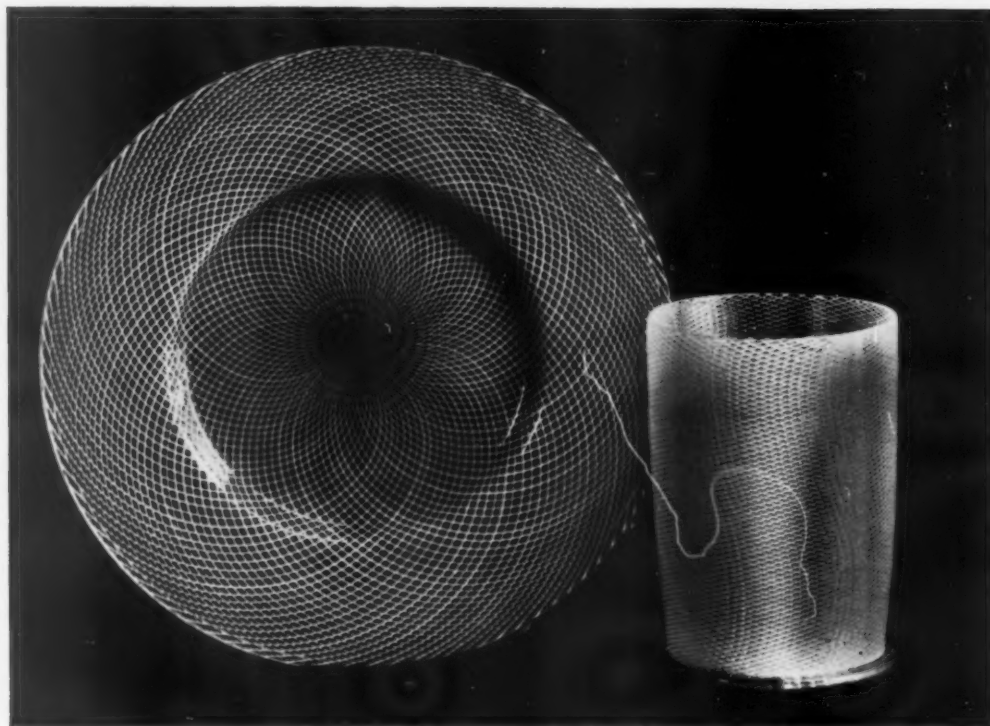


Fig. I. Plate and beaker in *retticelli* or *netz-glas*. Early XVIIth century. Plate diam. 9½ in. Beaker ht. 5¼ in.

SOME EARLY GLASSES—II

By C. T. SANCTUARY

IN a previous article¹ I described two early soda glasses, a beaker and a small wine glass, which I gave reasons for thinking might well be English products of the first half of the XVIIth century. The beaker, which I illustrated, had a high pedestal foot, a feature common to German, Dutch and English beakers of the XVIth and the early XVIIth centuries.

But there is another type of beaker, a tumbler with a foot ring, which was also a standard product of the XVIIth century. It may be Venetian in origin. Beakers of cylindrical form for common use were made on a large scale by Mansell and also imported, but no complete example of the common kind seems to have been identified. From an earlier period, however, such beakers are known in *retticelli* or *netz-glas*, of which an example is shown in Fig. I.

This is a product of the most amazing dexterity. It differs from other varieties of *vitro-di-trina* in that the white lines cross each other in the form of a net with an air bubble in each of the meshes. The stages of construction seem to be as follows:

(a) A sphere of clear glass is blown with white applied threads running from pole to pole. The end of the blowing iron is at the N. pole.

(b) The pontil is attached to the S. pole, and this and the blowing iron are twisted in opposite directions. This turns the white lines into spirals.

(c) The N. pole is pressed down until it comes to rest inside the S. pole, the air being squeezed out in the process. The white lines now cross each other in a diamond pattern. The blowing iron is removed.

The double skin thus formed is moulded into any shape required. A bubble of air is left in each of the meshes of the net because the white lines stand up above the clear

matrix. To make a perfect example of *retticelli*, such as the beaker illustrated above, requires the highest skill on the part of the gaffer and the other members of his team, and a metal of the greatest ductility. It may have been beyond the powers of Sir Robert Mansell's houses, but was probably produced at some of the Dutch glasshouses. The Doge of Venice gave some *retticelli* dishes to Frederick IV of Denmark in 1609, which are now in the Palace of Rosenborg, Copenhagen. Beakers of the type illustrated were made both with and without covers. One with a cover is in the Victoria and Albert Museum. It is remarkable that the rare and precious types have survived from the earliest times, while the everyday article, made in hundreds of thousands, has almost entirely disappeared.

Apart from the cylindrical beakers, there were others with everted lips, which, I believe, were typically English. We fortunately have a long series in silver, from late in the XVIth century to late in the XVIIth, which can be accurately dated by their marks. The early ones tended to be taller and slimmer, the later ones broader and shorter.

In Fig. II is shown a silver beaker with the London hall-mark for 1655-56, and in Fig. III a beaker of lime-potash glass of about the same period. The glass is engraved with the coronet of an English marquess, and the initials F. H. B. The engraving may be much later than the glass.

John de la Cam went into partnership with the Duke of Buckingham in 1660 to make glasses in "Christall de Roach," or rock crystal. This was probably a thickish, whitish glass of good quality, such as Ravenscroft made in his first years at the Savoy glasshouse, before he invented glass of lead. The glass illustrated in Fig. III, judged by its form, would seem to be of this period, and judged by its metal may well be an example of "Christall de Roach." This beaker, one of a pair, was unfortunately broken, and I



Fig. II. Silver beaker with London hall-mark for 1655-56. Victoria and Albert Museum. Crown copyright.

thought it was of sufficient interest to ask the Department of Glass Technology of Sheffield University to make a full chemical analysis of some fragments. Professor Douglas consented, and Mr. R. F. Sykes kindly undertook the analysis. The result is as follows (the popular names were added):

	Per cent
Silica (SiO_2)	73.85
Alumina (Al_2O_3)	0.41
Iron oxide (Fe_2O_3)	0.073
Lime (CaO)	7.32
Potash (K_2O)	16.65
Soda (Na_2O)	0.71
Manganese oxide (MnO)	0.70
	<hr/> 99.71 <hr/>

It is a practically pure lime-potash glass. The soda, aluminium and iron are accidental impurities. The manganese was used as a de-colorant in exactly the right amount to remove the green of the iron. The analysis shows a high degree of purity in the materials, and the quality of metal and workmanship are excellent. It closely resembles glass of lead in thickness, clearness and brilliance, but it is bubbly and has no ring. There is no sign of crizzling.

This beaker shows a breach with the Venetian tradition of thin soda glass, a breach which was widened by Ravenscroft a few years later. There is evidence as to the composition of the early Ravenscroft glass in Plot's *Natural History of Oxfordshire* (1676), quoted in Thorpe's *History*,



Fig. IV. One of Green's "forms," attached to his order for Venetian glass in 1670.



Fig. III. Beaker of lime-potash glass. Possibly "Christall de Roach." 1660-80.

p. 122. "The ingenious Dr. Ludwell, Fellow of Wadham College" analysed a Ravenscroft glass which was subject to crizzling, and it was stated to have been made from a mixture of 1 lb. of flints and sand and two ounces of the salts "Nitre, Tartar and Borax." Dr. Plot considered the crizzling to be due to excess of salts, and that the fault was corrected by "the abatement of the salts." But the tumbler, Fig. III, shows no signs of crizzling, and its analysis shows that it contains nearly 4 ounces of potash to a pound of silica, the potash being in the form of oxide. If a salt of potassium is used as raw material, its weight, in comparison with the silica, would be much higher, and two or three times as much as Dr. Ludwell found. I think we can place little reliance on his analysis. However "ingenious" he may have been, he lived more than a century before the elements sodium, potassium and boron were discovered. He could not possibly know what elements the "Nitre, Tartar and Borax" contained, and we are wasting our time if we try to make sense of his analysis. The only way in which we could reconcile the two analyses is by assuming that Plot's statement, which is not very clear, implied that two ounces each of nitre, tartar and borax had been added to the pound of silica, making a total of 6 ounces of salts. If these were somewhat abated, you would get the same proportions as were used in the beaker (Fig. III).

The *Encyclopædia Londinensis*, published more than a century later, is very strong on the scientific side, and contains quite a good account of glass-making, but it still shows very little knowledge of chemistry. Vol. III of 1810 describes borax as "a mineral crystalline salt," "not much unlike alum." "If genuine, it hath a sweet taste at the first but afterwards an unctuous one." It goes on to tell us that "the Venetians and Hollanders" for long had the secret of its purification, and that it was used in glass-making to help the fusion of the ingredients. The account is typical of its time, a mixture of scientific balderdash and practical knowledge and wisdom. The old glass-makers knew their job, but could not possibly describe their processes in the language of modern chemistry.

The only real knowledge we shall ever get of the composition of old glass must come from modern analyses, such as



Fig. V. Mug, opaque-white glass. English, late XVII-century. Victoria and Albert Museum. Crown copyright.

that given above, and grateful thanks are due to Professor Douglas and Mr. Sykes for carrying out what I believe to be a somewhat laborious analysis.

Green of the Glass-sellers Company was importing glass from Morelli of Murano at this period, and I reproduce a tracing from *Hartshorne*, Plate 31, which shows a glass ordered in 1670.

The foot ring is very narrow in this drawing, but the "forms" include other beakers which have covers and "ears" and which show a larger conical foot ring, like Fig. III. I do not think there is any likelihood of the glass (Fig. III) being one of Green's importations. Green repeatedly asks Morelli to make his glass thicker. Venetian metal is thin and horny, whilst we had just begun to make our glass thick. This is a feature of the new *façon d'Angleterre* which later triumphed in glass of lead.

An interesting feature of all the glasses described above is the applied foot ring. This is a typical XVIIth-century feature which seldom occurs in the XVIIIth century.

It is seen in a type of opaque-white glass, little known or appreciated, which was made towards the end of the XVIIth century. Two examples are shown in Figs. V and VI, and in both cases there is an applied foot ring.

The opaque-white metal is of an attractive creamy or very pale primrose shade, and is very bubbly. The workmanship is good, and there is charm and variety in the designs. The hydrofluoric/sulphide test gives a dark deposit, which suggests lead, but which might be due to the opalizing agent. I have not identified the latter. So far as I know, this type of glass has not been illustrated or described in any of the textbooks, and it deserves more attention than it has yet received. In view of its great age, it must be rare, and unless it is recognized by collectors, there will soon be none left.

Fig. VII shows a glass whose primitive robustness, not to say coarseness, reminds one of the Breughel's peasants. It may be Low Country of about 1700, but I really have no clue to its date or origin. It might be very early Lauenstein. I hope someone, better informed than I, can tell its date and source. I have the feeling that the English taste in glass was too aristocratic to produce anything so homely.

¹ APOLLO, August 1957, p. 14



Fig. VI. Flask, opaque-white glass. Similar in metal to the Mug, Fig. V.



Fig. VII. Wine glass in very thick, dark metal, not lead-glass. Enormous tear. Deeply folded foot. Ht. 7 1/4 in.



Fig. I. Crinoline figure attributed to J. P. R. Härtl. Nymphenburg. C. 1755.
British Museum.

NYMPHENBURG IN THE XVIIIth CENTURY

By GEORGE SAVAGE

THE porcelain of Nymphenburg has achieved fame from the work of Franz Anton Bustelli, but little has been written in English on the history of this great factory which still functions under the title of the Staatliche Porzellan-Manufaktur Nymphenburg. The few words which follow are intended to give the reader some background information against which Bustelli's work may be viewed.

Nymphenburg is a suburb of Munich, and the first attempts to make porcelain here date from about 1729, when a Bohemian glassworker, Elias Vater, who had probably been one of the glass-engravers engaged in decorating red stoneware at Meissen, claimed to possess the secret. These attempts, which were subsidized by the reigning Elector, Karl Albert, came to nothing, but the Court was buying heavily from Meissen, and the search was continued until 1747.

In this year another attempt was made by a Viennese, Johann Lippisch, who was drowned in the River Isar a few weeks after his arrival whilst on his way to buy porcelain clay from Passau. A merchant named Niedermayer thereupon tried his hand. He was financed by the Baron von Zech, a favourite of the Elector Maximilian III Joseph, and it is on record that he made some service-ware with gold decoration which has since disappeared.

Interest in these projects was quickened by the marriage of the Elector to Maria Anna Sophia, daughter of Augustus the Strong of Saxony, and Rosenfeld, the Bavarian Ambassador to the Court of Vienna, tried to get workers for the Nymphenburg undertaking. These included the Vienna painter, Jakob Helkis, and they arrived in 1747. Helkis

appears to have held an influential position since Johann Benckgraff, the arcanist, was given employment, and almost immediately discharged on his recommendation.

The factory was first established in a disused castle at Neudeck which was surrounded by forests to be used as fuel, and with ample water-power for driving machinery. The first production was inferior, and little progress was made until the arrival of Sigismund, Graf von Haimhausen, in 1751. Von Haimhausen was then about forty-three years old, and had travelled extensively, spending some years in Paris (Fig. VI). He was already interested in porcelain manufacture, and when, in 1753, Joseph Jakob Ringler appeared in Munich from Höchst, where he had been an adviser on kiln design, von Haimhausen engaged him immediately, giving him the post of technical director.

Ringler carried his work round with him in a large case which contained the secrets of kiln design, the preparation of the body, and of mixing colours. Von Haimhausen endeavoured to persuade him to part with them, but he would not, and these documents were lost at his death. He was discharged in 1757, and became director at Ludwigsburg in 1759.

Ringler's place was taken by Johann Paul Rupert Härtl (Fig. I), a chemist who had come to Munich in the train of von Haimhausen. Härtl had watched Ringler at work, and was wily enough to extract sufficient information to enable him to undertake the post of arcanist.

The factory was given official status by the Elector in 1754, and Bustelli arrived in the same year. Bustelli's antecedents are almost unknown, but he was born in 1723,



Fig. II. Italian Comedy figure. Franz Anton Bustelli.
Nymphenburg. C. 1760.
The Antique Porcelain Company.



Fig. III. The Sleeper Awakened. Franz Anton Bustelli.
Nymphenburg. C. 1760.
Cecil Higgins Museum, Bedford.



Fig. IV. The Watcher at the Well. Franz Anton Bustelli.
Nymphenburg. C. 1760.
The Antique Porcelain Company.

the son of a bell-maker in Locarno. It has been suggested that he was at one time employed at the factory, founded in 1737, of Doccia, near Florence. Possibly he knew something about porcelain manufacture also, because he left a number of *chymischen Buecher* among his effects.

His work has many affinities with the Bavarian school of woodcarving of the *rococo* period, and he was obviously influenced by the Munich sculptor, Franz Ignatius Günther. He had a very strong sense of the theatre, and his theatrical figures are his finest work. Most of his figures have the exaggerated gestures of the actor (Fig. II), and are characterized by the elegance of the fashionable scroll-work on the bases and as appendages to the figures (Fig. III).

Bustelli's name has no fixed spelling. Bustelli, Pustelli, Bastelli, Pastelli, and Pastalli, have all been recorded. The name Pustelli is not, as has been supposed, that of another modeller, but is, in fact, no more than the South German dialect which has substituted the initial "P" for the original "B."

Because of disputes with a religious order to which the Elector had given the buildings at Neudeck, the factory was removed to Nymphenburg in 1761. Von Haimhausen was now sole director, and the Elector ordered all secrets to be handed to him. Härtl refused, and pursued a policy of passive resistance. He was ordered by decree to attend at least once a week, but, when he still failed to obey, he was discharged.

In 1763, von Haimhausen appointed Joseph Karl von Linprunn to be director, and the following year saw the death of Bustelli. This left vacant the important position of *Modellmeister* which was filled by Dominikus Jakob Auliczek. Auliczek had studied art and sculpture in Rome and Vienna, probably being contemporary with Günther at the latter



Fig. V. The Stormy Wooing. Franz Anton Bustelli.
Nymphenburg. C. 1760.
The Antique Porcelain Company.



Fig. VI. Graf Sigismund von Haimhausen. Franz Anton Bustelli.
Nymphenburg. C. 1764.
By courtesy of the Bayerisches National Museum.

academy. He came to Munich in peculiar circumstances in 1762, and met von Haimhausen by chance when the latter was looking for a *Modellmeister*, and Auliczek was destitute.

His work, most of which is in the neo-classical style, was extremely competent, although it lacked the quality of inspiration which belonged to that of Bustelli. His interesting series of animals fighting (Fig. IX), in which gross injuries are depicted with careful realism and cold ferocity, suggest that he suffered from serious defects of character, a judgement confirmed by the history of his subsequent connection with the factory. Nevertheless, the worst did not appear until after 1782. In 1773, he was made factory inspector because "... he seems to be willing and very sensible," and his work, at first, did to a great extent help the factory to become self-supporting. In 1782, however, he was made *Hofkammerat*, and thereupon became secretive and quarrelsome. As the result of a dispute with von Haimhausen he refused to go to the workshops for three years, and, in 1787 the muddle created by his intrigues was finally uncovered. Despite the damage, however, little could be done, and since only he knew all the secrets of manufacture, his salary was increased.

"And still the man is not satisfied . . ." wrote von Haimhausen, and Auliczek's conduct caused him progressively to lose interest in the factory's affairs until his death in 1793.

The problem was not settled finally until the advent of Joseph August, Graf von Törring, who became director in 1793. Von Törring was a good man of business, and settled with Auliczek by pensioning him and awarding his position to his son.

In 1797, Johann Peter Melchior was appointed *Modellmeister*. Melchior had been at Frankenthal from 1778 until

Fig. VII. Fisherman. Franz Anton Bustelli.
Nymphenburg. C. 1760.
Cecil Higgins Museum, Bedford.





Fig. VIII.
Set of the Four
Seasons. Franz
Anton Bustelli.
Nymphenburg.
C. 1750.
Cecil Higgins
Museum,
Bedford.



Fig. X. Réchaud
decorated with
figures in a
landscape.
Nymphenburg.
1755-60.
Courtesy Senhor
Jose M. Mayorgan.

Fig. IX. Group of hounds attacking their prey.
Dominikus Jacob Auliczek. Nymphenburg. C. 1770.
The Antique Porcelain Company.



1793. For some time after this he lived in poverty at Nürnberg, and eventually wrote to Karl Theodor asking for employment at Nymphenburg because of his contract with the Elector's previous factory at Frankenthal. His post of *Modellmeister* and chief overseer was on level terms with that of the younger Auliczek, who was factory inspector. In 1797, Auliczek was discharged and his post added to those already held by Melchior.

At first illness pursued him, and misfortunes in his personal life followed so fast upon one another that, in 1798, he wrote a long letter to von Törring doubting his ability to continue, because "... I feel so much the less able to work because I am sickly and hypochondriacal, and feel sure that my powers are waning; my eyes are dim, my hearing dulled, and my memory was always weak."

His fortunes improved in subsequent years, and he did a good deal of work of importance between 1800 and 1810.

Like many of the German factories, Nymphenburg suffered severely during the Napoleonic Wars. In 1791, Melchior helped to carry valuables from Frankenthal to Mainz to escape from the marauding French, and in 1798 Bavaria was occupied by Austrian troops. The Frankenthal factory was closed finally in 1799, and some of the Frankenthal moulds were removed to Nymphenburg at this time, as well as the results of the work done by Simon Feilner and Bergdoll.

CERAMIC CAUSERIE

AN EARLY ENGLISH CHINA FORMULA

IN the "Ceramic Causerie" in *APOLLO* for April, 1956, was printed a note on John Barrow's *Dictionarium Polygraphicum* of 1735, and his recipe for the making of china-ware by mixing ground shells, water, quicklime and gum arabic. This was apparently an echo of a formula that had appeared in 1716 in *Essays for the Month of December, 1716*, by a *Society of Gentlemen*, under the heading "On making China Ware in England as Good as Ever was Brought from India." In this, the ground-up shells were replaced by a powder made from broken pieces of china, but the other ingredients were the same as Barrow gave 21 years later.

A much earlier mention of the ground shell formula appeared in the eighth edition of Dr. William Salmon's *Polygraphice, or the Arts of Painting, Limning, Drawing, etc.* The book was published in 1701 in two volumes, but it has been bound usually into one. Chapter XXXV of Book X is entitled "To Make China Ware, Enamel, Paint and Gild it." Following two short sections dealing with the making and the uses of a furnace, is one headed "To make the Paste for China Ware." Salmon's method reads:

"R Oyster-shells made white as Snow, beat them in a Mortar to powder, grind them on a Porphyry, searce and make the powder impalpable: make this into a Paste with Gum Arabic Water (an ounce of very white Gum to 3 gallons of Water) in which dissolve or quench as much Quick-lime as the quarter part of your Powder weighs; (but most use fair Lime-water without Gum.) Of this Paste (being first well kneaded and beaten) form all sorts of Vessels, according as you desire: let them be better than half dry before you polish them with your smoothing Instrument of Copper or Iron, and so leave them till thoroughly dry: then glaze them over with white Enamel, prepared as in the next section; so set them in the Furnace to bake and be finished: which done, let the Fire go out of it self, take them out and paint them. Put them in to bake a second time, let the Fire go out of it self, and when cold, you may take them out in Perfection."

[The white enamel referred to was a mixture of calcined lead and tin with the addition of manganese.]

A further formula is given, namely, "To make a kind of Bastard China": a ware made from "a very fine and pure sort of white Earth, such as is our Tobacco-pipe Clay, or finer Earth, if any be, as Whiting . . ."

Salmon's *Polygraphice* is a scarce book, and for that reason, perhaps, it has been overlooked hitherto as a very early source for ceramic history. The recipe reprinted here would seem to be the first for the making of china, printed in this country, that has so far come to light.

CERAMICS ACROSS THE SEAS

The English are noted for their insularity; not an unlikely quality to be accused of possessing in view of the geographical situation in which we are placed. Commonly, we think of English pottery and porcelain as having little or no interest to those who do not share our language or who live on the opposite side of the world to ourselves. Recent correspondence elicited by items printed in this "Causerie" show that the idea is quite erroneous, and letters from places as far apart as Australia and Denmark prove not only that *APOLLO* has a commendably widespread circulation but that English china is studied equally as far from its birthplace.

A query from Agelaidz concerned a pair of Minton two-colour porcelain figures, impressed not only with the hieroglyphics used by that firm to indicate the year of manufacture, but also with the day, month and year impressed in numerals. Other marks stamped on them might have served to identify the modeller or repairer, but correspondence with the firm at Stoke-on-Trent was unable to provide any more enlightenment



CREAM-WARE CUSTARD-CUP AND COVER.

One of a set of six.

In the possession of Mrs. Estrid Faurholt, Denmark.

on that aspect of the figures than were the many text-books consulted. The pottery and porcelain made a bare century ago has not yet achieved enough distinction (and rarity) in our eyes to merit the serious attention of students of the subject of ceramics. Exceptions are the work of outstanding individuals, such as Solon and Bott, but doubtless in due course we shall be as well informed on the details of Minton, Worcester, etc., of the period, as we are on the productions of earlier manufactories. By that time, too, the makers concerned may be prevailed upon to reveal the "secrets" concealed in the letters and numbers found in profusion beneath the bases of so many of their wares.

From Hellerup, Denmark, Mrs. Estrid Faurholt mentioned her keen interest in collecting Wedgwood, "pierced-border" Leeds, and comparable pieces. She drew attention to a set of six cream-ware custard-cups and covers moulded in pine-cone pattern in her possession, of which one is illustrated on this page. Three of the cups are marked with a crowned "G": the impressed mark used by Neale and Wilson late in the XVIIIth century and in the early years of the XIXth.

James Neale (1740-1814) is remembered principally for his well-modelled figures, so many of which are immediately identifiable by the prominent use of a turquoise-blue enamel. He was the London agent of Humphrey Palmer, one of Josiah Wedgwood's closest imitators and rivals, and on Palmer's bankruptcy in 1778 Neale took over his factory at Hanley. Various partners were taken into the firm, both in Staffordshire and at their selling agency in London, and it became "Neale & Co," "Neale and Wilson" and then "David Wilson and Sons." Robert Wilson, Neale's manager, became a partner in 1786, and on his retirement in 1802 his place was filled by his son, David. According to William Chaffers, Robert Wilson was responsible for perfecting "that kind of pottery known as *chalk body*, of excellent quality for fineness of grain and smooth beautiful glaze, of a fine cream colour. . . ."

The crowned "G" is one of the many marks that were used by the manufactory over the years, and there would seem to be no obvious reason why it should have been adopted. The capital letter is given erroneously in many books of marks as a "C," and it has been suggested (no doubt in sheer desperation) that it stood for *Chalk*, in reference to the body of that name.

GEOFFREY WILLS.

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NOTES FROM PARIS AND LONDON By JEAN YVES MOCK

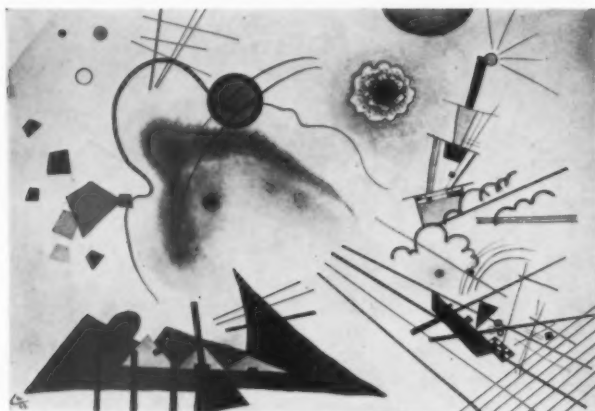


Fig. I. KANDINSKY. *Pour la Fête de Noël*, No. 106. 1923. Water-colour. 25.5 x 36.5 cm.
Galerie Maeght.

KANDINSKY AT THE MUSÉE D'ART MODERNE AND THE GALERIE MAEGHT

DURING November and December the Musée d'Art Moderne exhibited forty-five paintings by Kandinsky, lent by the Guggenheim Museum of New York, thanks to the initiative of its director, Mr. James Johnson Sweeney. These forty-five paintings will be shown in London in the near future. They demonstrate the ground covered by Kandinsky since his first paintings, influenced by "Les Meules" of Monet, up to the "Rubans aux Carrés" which he painted in 1944, the year of his death. They show clearly the evolution of one of the most important *œuvres* of the XXth century—an *œuvre* important in itself, and for the decisive influence that it has had on a whole generation of painters. Nevertheless, this exhibition does not give us so good an idea of the great richness of Kandinsky as one held concurrently at the Galerie Maeght, which consists of sixty-two gouaches and water-colours belonging to Kandinsky's widow, Mme Nina Kandinsky. It is the most beautiful homage yet rendered to Kandinsky, and one of those rare exhibitions which, while suggesting all the richness of an artist's work, nevertheless leaves one sufficiently frustrated to make one want to see more.

This selection, belonging as it did to Mme Kandinsky, perhaps represents Kandinsky's own choice among his works. In any case, they display the fullness and the originality of Kandinsky's art, the beauty and the magic of his sense of form and colour. In a work like "Pour la Fête de Noël" (Fig. I), with its stylized landscape, boats and clouds, we perceive Kandinsky's generosity, the great suggestivity of his arabesques, of his colours; at the same time, the rigorous composition effaces any hint of the anecdotal. A great many of these water-colours and gouaches, even those of Kandinsky's abstract periods, are like our own memories of the past, lurking just beneath the level of consciousness. They find their unity and their rhythms in their implied expression of reality. Nothing is stated, and yet everything is said.

Among the abstract compositions, I would like to call the attention to the admirable "En traversant no. 239," where the black verticals are rhythmically articulated by a series of oblique lines converging in the upper half of the composition. It is a water-colour as simple and mysterious as those, twenty years later, of Hartung. Another remarkable work is the gouache, "Montée-descente" (Fig. II) which gives us an idea of what Kandinsky called his "Compositions." For Kandinsky divided his work into three categories: (1) the *Tableaux Impressions*, where the direct impression of nature is clearly to be seen; (2) the *Improvisations* or expressions of the inner life; (3) the *Compositions* where the impressions and the improvisations are oriented by the artists' intentions.

The genius of Kandinsky was methodic, lucid, and deliberate. The works exhibited at the Galerie Maeght stretch from the first abstract water-colour of 1910 to the last years of his life, and demonstrate fully the incredible fertility, the incomparable assurance of Kandinsky's art, an art which, to use

Roger Caillois' phrase, has been touched by that felicity which descends upon the diligent.

DESSINS ET PASTELS AT THE GALERIE DU CIRQUE

After its successful show of pastels by Pierre Roussel, the Galerie du Cirque presented in December over forty drawings and pastels by XXth-century masters, including drawings by Marquet, Vuillard, Pascin, K. X. Roussel, Derain, Legueult, and Picasso. It is centred around a charming series of drawings by Picasso: in 1916 he amused himself by drawing about fifteen sketches—each no bigger than a postage stamp—*à la manière de Modigliani*, Ziem, Derain, Renoir and Picasso himself! Some of these drawings, however, by their spontaneity and their freshness of conception, go far beyond the charm of pastiche and are, in spite of their size, valid additions to the *œuvre* of Picasso, as well as, one might say, to the *œuvres* of Renoir, Derain, and the others.

Among the works by other artists specially noted were those by Vuillard: a very beautiful drawing of a woman sitting in her *négligée* with a foot peeping out; a sketch of a landscape, done in violet ink on the back of Mme Vuillard's note-paper ("Mme Vuillard, Corsets et Orthopédie"); a portrait of Tristan Bernard at *Buffalo*, the fashionable meeting-place of the 1910's; an astonishing portrait of Forain; and some remarkable pastels. Also noted were two water-colours by Pascin: the disenchanted-



Fig. II. KANDINSKY. *Montée-Descente*, No. 596. 1938. Gouache. 50 x 26.5 cm.
Galerie Maeght.

NOTES FROM PARIS AND LONDON

nostalgic beauty of "Ces Dames au Salon"; and the witty "L'heure Chaude": two men, worn out by the heat, having a siesta.

These are but few examples of the numerous works assembled for this exhibition, which might well have borrowed its title from Proust: "Les Plaisirs et les Jours."

SCULPTURE BY HAJDU AT THE GALERIE JEANNE BUCHER

The Galerie Jeanne Bucher is now showing the recent works of Etienne Hajdu. Coming after the Retrospective of his works at the Kunsthalle of Berne last summer, and before his large exhibition next spring in New York, this exhibition confirms the important place the sculpture of Hajdu occupies in contemporary art.

Hajdu is now fifty years old. Born in Transylvania, he came to Paris in 1927, where he studied first with Bourdelle and then with Nicklauss at the Beaux-Arts. But the turning point in his life came when he discovered the work of Fernand Léger. This resulted in his breaking away from the Beaux-Arts and the academic style. We can easily understand why when we consider that the nature of Léger's starkness of line corresponds to the clean and precise contours of Hajdu's marble forms, that Léger's taste for abstraction, manifest in his bands of pure colour, corresponds to Hajdu's balanced simplicity of form.

The beauty of Hajdu's sculptures is obvious at first glance. The equilibrium of the masses, the simplicity of the forms, the sleekness of the marble: all contribute. But there is more: the feeling of completeness, the solidity underneath the charm, the monumentality of these "easel" sculptures. Ultimately, and beyond their formal qualities, beyond the perfection of *métier*, they are profoundly beautiful.

Two subjects inspire his work: woman and the marvellous ordering of leaf-forms. These themes, and Hajdu's intuitive feeling for serenity are perfectly co-related in his "Têtes" in rose and grey marble, and in the plant forms (Fig. IV) which



Fig. III. PICASSO. Gaby de Profil. Chalk. 19½ x 12½ cm. Galerie du Cirque.



Fig. IV. ETIENNE HAJDU. Plante. 1956. Galerie Jeanne Bucher.

constitute—with several exceptions—the totality of his work during the past few years.

His recent works display a very marked evolution. At Bagnères-de-Bigorre, where he found refuge during the war years, Hajdu perfected the art of marble cutting. From this period in his life he has retained a very strong taste for working with relatively thin marble slabs, and his heads and plants manifest a style which is not without the hieratic qualities of certain archaic Egyptian sculptures of fish. But recently the forms have begun to emerge from the slabs of marble, the profiles have begun to move delicately into space. In much the same manner as the Greek Kores which slowly emerged from the pillars in which they were sculpted, Hajdu's figures have begun to animate the slabs of marble in which they are contained.

Along with sculptures, Hajdu has exhibited some very impressive bas-reliefs in aluminium and copper which display the same evolution. The forms emerge from the flat surface; as one walks around them, one discovers that the hollows and volumes are almost free in space. These bas-reliefs take up again the double theme of woman and plant in a kind of rarefied yet sensual eroticism.

One comes away from the exhibition of these works done by Hajdu in late 1956 and 1957 with the feeling that his *œuvre* is developing, increasing in importance, but that it has already attained a deeply human beauty.

FRENCH ROMANESQUE ART AT THE MUSEE DU LOUVRE

The Louvre is at present exhibiting one hundred and forty-seven French Romanesque works: sculpture, *objets d'art*, ivories, manuscripts, and stained-glass windows. These works belong to various provincial French museums, most of which are completely neglected by art-lovers. This exhibition should help to make some of them more widely known, for it contains such great masterpieces of Romanesque art as the "Eve Rampante" from the Musée Rolin at Autun (Fig. V), the Saint Peter and Saint Paul from the Musée des Augustins at Toulouse and the capitals and fragments of the tympanum of the Cathedral of Cluny, lent by the Musée Ochier at Cluny.



Fig. V. Eve. Romanesque.
Musée Rolin, Autun.

This exhibition invites the confrontation of works belonging to the various schools of French Romanesque art—Burgundian, Norman, etc.; moreover, it clearly establishes the importance, heretofore insufficiently recognized, of the Provençal school.

The emotional and spiritual qualities of Romanesque art are linked as much to its perfection of detail as to its monumental qualities. That is perhaps why I found the *objets d'art* as impressive as the sculpture. We forget all too easily the importance these works had during the XIIth century. The esteem accorded to them in the past has been forgotten; we class them as "minor" art. Among the most beautiful of the *objets d'art* are the crozier in silver-gilt of St. Robert, the liturgical comb in ivory of St. Henry, representing scenes from the life of Christ, and the reliquary cross in gold and silver of Valasse, containing a piece of the "true cross".

This exhibition, which cannot be too highly recommended, will continue until March 24th, 1958.

DIMENSIONS AT THE O'HANA GALLERY

The O'Hana Gallery has presented during the month of December a large exhibition of contemporary British abstract art. It has been arranged by Lawrence Alloway with the co-operation of the ICA and Toni del Renzio. "The period 1948-1957 has seen a revival of non-figuration which has become one of the dominant tendencies of British art"; so runs the (unsigned) preface to the catalogue, which is not only elegantly designed but reverently documented by Mr. del Renzio. The exhibition meticulously tickets each aspect of non-figurative art during the past ten years, dividing it into two categories—geometric and painterly. Geometric non-figurative art is itself sub-divided into two further categories—the rigorous and the non-rigorous. Rigorous art is exemplified by a very fine and sensitive "Oval Motif" by Victor Pasmore; non-rigorous art by Adrian Heath, especially in his "Composition" 1952, as *nuancé* as some of Klee's "Magic Squares," as well as Ben Nicholson, the Martins, Antony Hill, Paolozzi and others.

The painterly category "includes allusive abstraction in

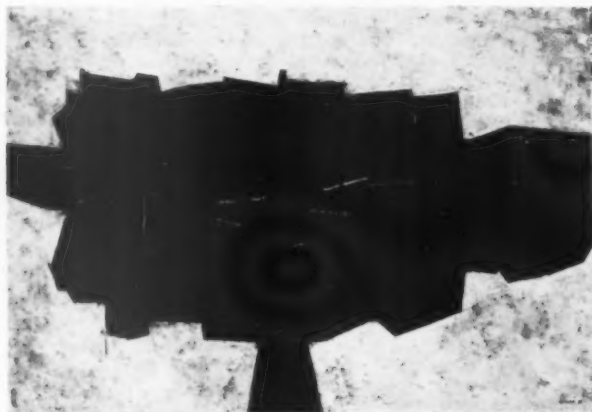


Fig. VI. WILLIAM GEAR, "Black Form," November, 1956.
28 x 40 in.
Exhibited at the O'Hana Gallery.

which highly abstracted pictures contain allusions to landscape, still life, or figures; it is chiefly represented by some fine paintings by William Gear (Fig. VI), William Scott, Peter Kinley, and Patrick Heron. The exhibition also contains three paintings by Roger Hilton; very handsome indeed is "February-March" 1954, but I am not sure into which category it would fall.

We hope very much that the courageous initiative of Mr. O'Hana will be successful, and that we may look forward to an annual show of all the developments in British abstract art.

AUTOUR DU CUBISME AT THE GIMPEL FILS GALLERY

The importance of Cubism cannot be over-estimated, for it lies at the root of the greatest plastic achievements of our century, whether Cubist or not. The exhibition "Autour du Cubisme" at the Gimpel Fils Gallery has excluded the masters—Picasso, Braque, Gris. Instead, they have chosen to exhibit 57 works by painters such as Lurçat, Miro, Sonia and Robert Delaunay, Herbin, and Wyndham Lewis, who were influenced to a great or lesser degree by Cubism before going on to develop their own styles. For example, "Le Chemin de l'Estaque" reminds us of Dufy's trip to l'Estaque in 1908 with Georges Braque. This led Dufy for a time in the direction of Cézanne's researches into the problem of colour and introduced him to the possibilities of architectonic composition (his horrified dealer,



Fig. VII. SURVAGE. Nature Morte au Compotier. 30 x 41 cm.
Exhibited at Gimpel Fils Gallery.

Blot, dropped him soon after—but that's another story!) Marcoussis took over the aesthetic principles of Cubism, but they were transformed by his artistic personality, imbued with an intuitive understanding of seductive yet architectural harmonies. "Les Deux Poètes" (1929), in spite of a few weaknesses in the drawing, reminds us of the great potentialities of this painter who was the most interesting of those who remained faithful to Cubism.

Robert Delaunay was preoccupied by other problems: how to give pictorial form to movement and force; unfortunately his *œuvre* is very uneven, and is rather badly represented in this exhibition. Jean Crotti, who was very much interested in Delaunay's Orphisme, is represented by a very fine canvas typical of the 1910's, a period which Laurens was able to transcend in both his sculpture and drawings. The exhibition also contains a very beautiful water-colour by Survage: "Nature Morte au Compotier" (Fig. VII); surely, this painter deserves, as does Reth, to be more widely known. On the other hand, Hayden is to-day perhaps the best known of the Cubist "little masters"; the five paintings that are included in this exhibition discreetly display both his charm and his limitations.

Works by Marie Blanchard, Lhote, de La Fresnaye, Larionov, Gleizes, Feininger, Severini, and others, testify to the enormous extent to which Cubism modified their vision of reality.

The current exhibition is of a series of new colour lithographs and engravings by Soulages.

Lithographs by Soulages are also included in the present exhibition at the Hanover Gallery of French lithographs, etchings and engravings, most of them abstract. Leger, Giacometti, Prassinos, Poliakov, and Picasso are among those represented.

The exhibition closes on January 10th.

NEWS and VIEWS from NEW YORK

By MARVIN D. SCHWARTZ



Fig. I. TOULOUSE-LAUTREC. *Aux Ambassadeurs, Gens Chics*.
Courtesy Parke-Bernet Galleries.

THE most discussed event of the season has been the Lurcy sale at Parke-Bernet Galleries, which included the paintings, sculpture and decorative arts acquired by George Lurcy, a distinguished French citizen, who settled here in 1940. The paintings were mainly impressionist and post-impressionist works of quality. Monet, Degas, Renoir, Toulouse-Lautrec, Bracque, Picasso, and Dufy were among those represented in the group of sixty-five paintings and drawings offered. A small Gauguin, a sunflower and the head of a woman, probably painted in about 1891, is indicative of Mr. Lurcy's taste for unusual works by important painters. "Aux Ambassadeurs, Gens Chics," a gouache done by Lautrec as an illustration for an article in *Figaro Illustré*, July, 1893, shows the artist handling line superbly in another work of high quality (Fig. I).

The furniture included many signed XVIIIth-century French examples, and the quality of the silver and porcelains was equally high. The best English silver and fine German porcelain were part of the predominantly French collection. The Antique Porcelain Company, which recently opened a New York branch, created a sensation by paying a new high for a Sèvres *soupière*, dated 1757.

The exhibition of Mondrian at the Sidney Janis Gallery is worthy of second mention. Early and late works were included in a context that helped explain his evolution. Of particular interest was "Chrysanthemums" (Fig. II), painted in 1906. It can serve as the illustration for a statement by Mondrian quoted in the excellent catalogue the gallery published: "I enjoyed painting flowers, not bouquets but a single flower at a time, in order that I might better express its plastic structure."

At the Boston Museum of Fine Arts, contemporary art is presented in an exhibition entitled "European Masters of

our Time." Some of the many tendencies of the last fifty years are shown in a selection that is attractive but not encyclopaedic. Some famous paintings of the period have been omitted in favour of pictures that are pleasing, and which would help prove "the need to recognize the achievement of the twentieth century . . ." discussed in the introductory essay. German, Italian, and French painters are shown with accepted favourites like Picasso, Matisse and Klee taking their place beside relatively unknown artists like Hermann Blumenthal and Henri Gaudier-Brzeska.

For its medieval branch museum, the Cloisters, the Metropolitan Museum has recently purchased a collection of Spanish lustreware from the W. R. Hearst Foundation with funds provided by John D. Rockefeller, Jr. The ware is dated in the first half of the XVth century, and was made for the most part in Valencia, the centre of pottery-making at that time. To the contemporary eye, just a little tired of pottery with rough textures and accidental patterns, it is delightful to see the smooth glazes and intricate patterns in free variations of traditional designs which were inspired by the Near Eastern potters whose markets they were usurping. The forms of the Spanish vessels are in the main derived from Islamic examples. Besides the basically Moslem motives natural foliate patterns were employed in metallic tones varying from golden yellow to silvery purple. The collection



Fig. II. PIET MONDRIAN. *Chrysanthemum*. 1906. Oil, 26½ x 16½ in. Collection: Mr. & Mrs. Donald Ogden Stewart, London.
Courtesy Sidney Janis Gallery, New York.



Fig. III. Spanish Earthenware Dish. Enamelled in blue and lustre. Valencia, c. 1450.
Courtesy Metropolitan Museum of Art, The Cloisters.

provides an excellent survey of a ware popular all over Europe before Italian majolica came into favour.

The Brooklyn Museum is offering a history of American portraiture in an exhibition called "Face of America," a selection of portraits dating from the XVIIIth century to the present, chosen quite tastefully by John Gordon, the curator of paintings. Although most of the earliest American works are based on English engravings, a fact that has been demonstrated conclusively by the late Waldron Phoenix Belknap, Jr., they have a particular freshness which makes them much more interesting than ordinary provincial painting.

The XIXth century provided many moments of fine painting in America, and one is possibly a little surprised to rediscover the consummate skill of late Victorians like Thomas Eakins. The weakest moment appears at the beginning of the century, with the self-conscious attempts at a fast assimilation of the advances of the School of Paris in contrast to the approach of later painters. Grant Wood painted and studied in Paris and worked in the latest abstract style, but when he returned to his home in Iowa in the 'thirties, he developed a personal style attuned to the region (Fig. IV).

A different perspective of American painting was taken in a show at the Wildenstein gallery. The American Federations of Arts and *Time* magazine, which has just published a book on the subject, co-operated with the gallery in arranging an historical summary consisting of fifty-four paintings. Well-known but atypical examples help to broaden the picture. The portrait of Paul Revere at his work bench by John Singleton Copley (from the Boston Museum of Fine Arts) and Charles Willson Peale's "Staircase Group" (from the Philadelphia Museum), in which two of the painter's sons stand in a *trompe l'oeil* stair setting, are cases in point. Primitives, like the Quaker Edward Hicks, complement the better-trained landscape painters such as Kensett and Inness. The contemporary era's many facets are shown by including the romantic realists, Walter Stuempfig and Andrew Wyeth, along with such important abstract painters as Jackson Pollock and John Ferren and the expressionists Philip Evergood and Jack Levine.

The influence of American abstract-expressionists on European painting is being realized more and more in exhibitions on the Continent, and now in New York these European painters are exhibiting along with their American

colleagues. It is most fascinating to see how well they compare in what is an international style. Karel Appel, a Dutch painter working in Paris, has been showing at the Jackson Gallery. He applies paint thickly in a way reminiscent of Pollock. At the Kootz Gallery, Mathieu, a flashy but striking painter who makes provocative remarks to arouse hostility, has been followed by another French painter, Pierre Soulages, the winner of an award given by the Duke of Windsor. Soulages' dark canvases in abstract linear compositions are among the most interesting seen here.

Religious architecture in the modern idiom is at least as important in the United States as in England and on the Continent. The most prominent American architects have designed churches and synagogues for which religious objects and works of art by important painters and sculptors have been commissioned. A report on this activity is being presented at the Museum of Contemporary Crafts in an exhibition entitled, "The Patron Church." Chalice and candelabra, by artist-craftsmen, tapestries, some after painters' designs, some designed by the weavers themselves, and fascinating designs in stained glass, are among the objects combined with photographs and scale models of the religious structures to make an impressive show. Works by well-known artists, like the painter Abraham Rattner and the sculptor Seymour Lipton, stand out. Kneses Tifereth, the synagogue in Port Chester, New York, by Philip Johnson, Director of the Architectural Committee of the Museum of Modern Art, with bright stained glass illuminating a stark classical block, is the most novel and successful design in the show, and suggestive of a new trend in American architecture.

As these notes are being written, the shadow of Christmas is already falling over Fifth Avenue; but an exploitation of seasonal themes is not confined to the world of commerce. Many American museums and galleries put on special shows, and the Minneapolis Institute of Arts, for example, is having a Christmas Festival, ranging from the exhibition of famous pictures to arrangements for Christmas decorations. This frank policy of popularization may seem deplorable to those who regard museums as the club rooms of a cultural élite, but it has its rewards.



Fig. IV. GRANT WOOD. American Gothic. 29½ x 24½ in.
Courtesy Art Institute of Chicago.

BOOK REVIEWS

CHRIST AND THE APOSTLES. By F. M. GODFREY. Studio Publications. 45s.

GREAT BIBLE PICTURES. Selected by MARGARET H. BULLEY. B. T. Batsford, Ltd. 25s.

THE LIFE OF CHRIST IN MASTERPIECES OF ART. Selection and Introduction of MARVIN ROSS. Max Parrish & Co. 55s.

THE really interesting point to note about the painting of religious subjects is that, despite its objectivity, its bondage to the facts of this world, it is primarily mental and imaginative rather than physical and visual. For, after all, none of the artists ever actually witnessed any of the scenes they so intimately describe in their chosen idiom of visual presentation. Likewise, the biblical texts they translated so vividly into pictorial imagery have no ostensible connection with ordinary reality—apart from purely fortuitous similarities—but must have arisen from their experience of an authentic inner revelation of spiritual vision.

A notable book on the theme of the Gospel story is by Mr. F. M. Godfrey. It includes the work of many generations of artists and covers a period of no less than twelve centuries of varying forms of æsthetic expression. In it Mr. Godfrey carefully examines their æsthetic and religious significance and discusses the spirit of their age and the character of their creators with insight and an appreciative eye for the ideals which they exemplify. The ground covered is from Christian antiquity to Renaissance and Baroque; and Mr. Godfrey's book, which includes four good colour and ninety-six excellent half-tone plates, will be found intensely interesting and informative. The author traces with remarkable skill the transformation of the Gospel Story from the arabesques of the Byzantine period to the full flowering of the Renaissance and after. It is a vast iconological field, and he has wisely confined his study to the life of Christ and the Apostles. He examines the changing symbols of religious imagery throughout the period, and carefully traces the variety of ecclesiastical and secular forms of an age of Christian history which is characterised by a yearning for the Infinite that seeks deliberately to break down the classical attitude.

It would be invidious in a short review to select any single theme for special consideration; and we must therefore be content to recommend to all students of the arts this book for the very close attention it most certainly deserves.

Biblical history, which includes Old as well as New Testament themes and passages, are most engagingly treated by Miss Margaret H. Bulley, who approaches her theme from a characteristically illuminating angle. Her name is well known to students of art, history and æsthetics, and it will be a certain pleasure to turn over the pages of her book of Bible pictures and read her brief observations on each one, which benefit by her wealth of historical knowledge and fine judgment bearing upon the text and subject-matter of her sixty-two illustrations.

Miss Bulley's avowed intention in her selection of paintings, drawings and prints is to reflect in greatest measure the idea of spiritual presence and power which she finds in the examples of her choice. Thus the pictures in her book are presented as symbols of those eternal verities which are independent of time and place or any particular historical event. Our understanding of spiritual truth may be immeasurably enhanced by the symbols of art; and Miss Bulley is clearly conscious that undue preoccupation with historical, social and technical interests as such, though proper in their place, are liable to darken, distort or deaden altogether our sense of the timeless Presence and Power which it is the primary function of art to arouse. Thoughtful perusal of this truly pious book will do much to promote its distinguished author's purpose of bringing into right relationship Art, the Church, the School and the Home.

Commenting upon pictorial representations of the Christ, Mr. Marvin Ross reminds us that no paintings or sculptures illustrating events in the Gospel story were made in the lifetime of Jesus upon earth; and it was only during subsequent centuries that the image so often seen of the bearded Christ reflected the notion of His personal presence, that the ideals of His teaching became embodied in Christian iconography. As Christianity gained ground in the pagan world, it was natural for the pagan, who had always been accustomed to representations of his many gods and goddesses, to desire visible symbols of the Christ. In Rome, where Peter and Paul had preached, conceptions of Christ varied greatly. But the type most favoured by painters, sculptors, workers in relief and coloured glass, and other artists, was usually the image of the Good Shepherd. This ideal of the Good Shepherd had been applied to Jesus Himself in the well-known passage in the Gospel of St. John; and since representations of the pagan gods as shepherds were traditional in Hellenistic art, it was natural to present the figure of Jesus in the guise of the beneficent guardian of His flock. This tendency has, in fact, persisted even to the present day in Christian art.

Mr. Marvin Ross introduces his selection of pictures of the Bible story (which are all reproduced in reasonably faithful colour) with a short historical account, and each subject is commented upon succinctly and with appropriate scholarly reverence.

VICTOR RIENAECKER.

ANTIQUÉ JEWELLERY, ITS HISTORY IN EUROPE FROM 800 TO 1900. By ERICH STEINGRÄBER. 188 pp., 341 figs., 8 col. pl. Thames & Hudson. £3 3s. od.

DURING the first half of this century only one reliable book on jewellery appeared in English. In 1951 Dr. Joan Evans published her *History of Jewellery, 1100-1870*. Dr. Steingraber has, however, handled the subject on quite different lines. He marshals his subject into nine chapters named after the characteristics of each period, e.g., "Burgundian Splendour" or "Eighteenth-century Pyrotechnics." Within this framework he has written a running commentary to a

glorified picture-book. This he has done with ease and grace, and, moreover, we are hardly conscious that we are reading a translation from the German. The illustrations are excellent and specialists will rejoice in being able to find up-to-date pictures of nearly all the really important surviving medieval jewels. His selections of subjects for illustrating the work of later periods, from which more examples survive, is very sound, so that this work can be cordially recommended both to those with and without a previous knowledge of the matter under consideration. Descending now to details, it should be noted that Dr. Steingraber has omitted crowns though he deals with orders. Watches are only mentioned in the XVIIIth-century section, when they had become appendages of châteaux. Few criticisms present themselves, but the treatment of Iberian developments is weak although there is a chapter entitled "The Spanish Fashion." Some use should certainly have been made of the "Libros de Passanties," which is an illustrated record of the masterpieces submitted by the apprentices of the Barcelona goldsmith's guild from 1518 to 1852, and which is indispensable for identifying Spanish work of the XVIth and XVIIth centuries. Similarly some use of the Portuguese crown jewels might have been expected in connection with illustrating the introduction of Brazilian diamonds. Lastly, sentimental jewellery was not an innovation of the reign of Victoria; it reached its zenith half a century before she was born.

CHARLES OMAN.

INDIAN PAINTING. Introduction and Notes by W. G. ARCHER. London. B. T. Batsford Ltd. 15 colour plates. 5 figs. 35s.

THE fifteen colour reproductions of Indian miniatures, dating from the early XVth century to the late XVIIth century, are of excellent quality. They have been judiciously chosen by Mr. Archer to represent the achievement of later Indian painting, which occupies in Asian art much the same position as English water-colours in European: it is a small but unique contribution, and some consolation for the almost total loss of Indian painting of the classical period. Mr. Archer's introduction and notes are appreciative and enthusiastic, though exception may be taken to his general view of the intention of Indian painting. "Although Indian painting was often concerned with gods and goddesses and with the feudal great, the theme most generally favoured was passionate romance." This is a curiously flippant reference to the Ajanta frescoes, the greatest religious painting of Asia. Even stranger is the claim that the dominating theme which makes Indian painting peculiarly Indian is "passionate romance." Later painting, it is true, is often occupied with the demure activities of the sweethearts, Krishna and Radha. In classical India, however, I would have preferred to say that the human body—the male even more than the female—was used as vehicle for the profoundest visions of the creative imagination. However, such high debate should not obscure the charm of these delightful paintings.

DOUGLAS BARRETT.

**AN INTRODUCTION TO FLOREN-
TINE SCULPTURE OF THE XVth
CENTURY.** By J. M. BULLA. Rock-
liff. 30s.

WHEN Michelangelo declared that Ghiberti's bronze doors for the Baptistry at Florence were "worthy to be the gates of Paradise" he was merely expressing a sentiment that has often been echoed. For, along with Verrocchio's "Colleoni," in Venice, Donatello's "Gattamelata," in Padua, and certain other pieces of Florentine Renaissance sculpture, they are among the truly great works of European art.

During the Renaissance practicality and scientific interests played a major part in the make-up of the Florentine artist. Thus it need not surprise us that sculpture, the art that not only makes the most exacting demands upon mechanical ability and craftsmanship, but also calls for a profound knowledge of anatomy and other branches of enquiry proper to the scientist, should have been more highly developed than anywhere before or since. In it the humanistic and scientific preoccupations of the Renaissance united, and men like Donatello and Verrocchio gave expression to the Quattrocento intuition of the infinite potentialities of man.

Dr. Bulla has therefore chosen one of the most rewarding of subjects. Unfortunately he fails to do it justice, and it is difficult to see for whom this book is intended. It certainly will not satisfy the scholar and the text will hardly appeal to the general reader. On the other hand, it is very well produced and the 47 illustrations are clear, although a few of them lack the crispness desirable in reproductions of sculpture.

The book as a whole is typical of a kind of art book of which all too many are produced to-day. One wishes that more publishers would realize that there is an ever-growing public for really serious books on the arts that combine scholarship with evocative writing.

TERENCE MULLALY.

A VICTORIAN CANVAS. Memoirs of W. P. Frith, R. A. Edited by NEVILLE WALLIS. Geoffrey Bles. 25s.

FROM the three fat volumes of the painter W. P. Frith's rambling reminiscences, published in 1887-88, Mr. Neville Wallis has selected a number of passages to make up a pleasantly readable book of 230 pages. Frith, who had been persuaded by his father, a Yorkshire hotel keeper, to take up the profession of painter, had great success from the early 1850's, and from that time onwards he began moving in the very best circles, having the Royal family among his patrons, and friends in the world of literature, the theatre and, of course, of painting. His literary style has the charm of many of his own paintings and suffers from some of their defects. Frith loves to watch the contemporary scene, the prosperous, self-confident upper class London of his day, which has such a nostalgic charm for us, and he loves a good story. The book bristles with anecdotes, told in a pleasantly chatty style, many of them, unfortunately, repetitions of what he had told him by other people, and therefore of little value as documentation. By far the most interesting aspect of the book is the picture that emerges of the author himself, unpretentious

and easy-going, fully aware of his own limitations, willing to see the best in everyone, delighted with his own success; as a popular painter always in search of suitable subjects, having many adventures with his numerous models, justly proud when first a policeman, later a railing, has to be put before his picture on exhibition to prevent the enthusiastic crowds from damaging it.

There is one passage in the original edition that might have been included to give perspective to the book. The second volume ends with a warning against "the bizarre French 'impressionist' style of painting, recently imported into this country," which is sure to "do incalculable harm to the modern school of English art."

ADA POLAK

**ANNIGONI: SPANISH SKETCH-
BOOK.** With Photographs by ALEX
STERLING. Museum Press. £1 15s.

THIS dual record of a Spanish journey by an artist and a photographer who took shots of the same places and people as the artist sketched is something of an experiment in art. Those of us who saw the exhibition of Annigoni's Spanish sketches, swift and impressionistic yet with the careful draughtsmanship which we have learned to expect from him, will be intrigued by seeing what the camera makes of the subjects. Sterling tells us that sometimes while he was parking the car and arranging his camera Annigoni had finished his sketch and was impatiently chafing against the slowness of photography; and certainly the camera studies look more pedestrian. Strangely, Annigoni's sketches of heads are the least successful aspect: they are not searching enough. His landscapes are excellent; his figure groups gloriously vital. The Goya-like verve of these glimpses of Spanish life may come as a surprise to those who think of Annigoni as a painter dependent upon academic finish. This slim large quarto is beautifully produced and fulfils its purpose of comparison between two arts.

HORACE SHIPP.

**THE CONCISE ENCYCLOPEDIA
OF ENGLISH POTTERY AND
PORCELAIN.** By WOLF MANKOWITZ
and REGINALD G. HAGGAR. Andre
Deutsch. 6 gns.

THIS is not the first encyclopædia dealing with ceramics to have been published during the last few years. It is far better illustrated, is less inaccurate and rather more expensive than the others. Its 300 pages contain entries relating to all the familiar XVIIIth-century makers of pottery and porcelain, and to a very large number of lesser-known men who lived and worked in Victorian days and later. Space is devoted, also, to contemporary "studio" potters and to much information on ceramics in general.

The monochrome plates are well chosen and of a reasonable size; they are taken principally from specimens in the Victoria and Albert Museum where the originals can be inspected at leisure. The 24 full-page colour plates, in most instances, approximate to the originals as well as can be expected, but the vivid backgrounds give each of them an unfor-

tunate resemblance to the lid of a chocolate box.

The book is well produced, but there are one or two small errors:

Page 29, BOULTON. His later partner was named Watt, not Wall.

Page 35, BRENTWOOD, ESSEX. Longcroft hailed from Brentford, Middles x.

Page 174, PIE-CRUST WARE. The author of *The Life of Brummel* was Captain Jesse, not Jeffs.

Without doubt this encyclopædia will attract and stimulate the interest of readers on both sides of the Atlantic, and for those who study the many potters active in XIXth-century England it contains a wealth of facts.

GEOFFREY WILLS.

**LEONARDO DA VINCI FRAGMENTS
AT WINDSOR CASTLE FROM
THE CODEX ATLANTICUS,** edited
by CARLO PEDRETTI. Phaidon Press.
42s.

THIS volume only concerns the Leonardo specialist who might hope to obtain from it this or that clue for the dating of Leonardo drawings. For the general reader the volume of 32 plates and Catalogue Raisonné is of small interest. The story behind them is briefly this: Pompeo Leoni owned a good many of Leonardo's manuscripts, which he had bought from the son of Francesco Melzi around 1590. He separated the scientific from the artistic material, compiling from the first the Codex Atlanticus, now in the Ambrosiana, and from the second the Windsor volume. Then he proceeded to cut out from the scientific writings small sketches of heads, caricatures, human figures and equestrian drawings, replacing the resulting gap with fresh paper. If there was an entry upon the back of the excised fragment, Leoni copied it in Leonardo's handwriting upon the virgin paper. Mr. Pedretti's scholarly book examines these Leonardo fragments, excised by Pompeo Leoni from the Codex Atlanticus and transferred to the Collection of art studies at Windsor. In the reproductions the artistic fragments from Windsor have been re-inserted in the Codex Atlanticus, so that the author's argument can be verified.

F. M. GODFREY.

**FRENCH ART IN THE XVIIIth CEN-
TURY.** Collection Connaissance des
Arts. 231 pp. + 224 illustrations,
many in colour. Longmans. £6 6s.

THIS book, the first of a series intended to serve as "a complete pictorial encyclopedia of the plastic arts," is intended not for the library but the coffee table. Apart from an ugly type, it is marvellously illustrated and produced; the pictures are more important than the letterpress, but even they contain no surprises. The editor, indeed, states: "Pictures of rare or unusual objects have been avoided; instead, emphasis has been placed on truly representative examples." The book will no doubt be very useful to people who wish to familiarize themselves with the art of a country unknown to them. It should have a large circulation in America; in London, at least, it will be cheaper to take a 'bus to Hertford House.

JOAN EVANS.

FINE WORKS ON THE MARKET



J. FALK. "Vanitas" Still Life. Panel 18 x 15 in. Signed and dated 1629.

VANITAS pictures in Holland seem to have originated in Leyden in the 1620's and to have been made up from a combination of three or four fairly distinct groups of symbols, all depicting in one way or another the transience of life and of the arts and pleasures of this world. Thus the motifs in the present work—the lamp with its burning wicks, the tilted skull, the bone, and the flower—can all be duplicated more or less exactly in paintings by Pieter Potter, W. C. Heda, J. D. de Heem, and others of the same period. In composition, however, it is startlingly different, being closed and rectilinear, in contrast to the open arrangement against a light background and based on a strong diagonal almost invariably found. Although clearly signed "J. Falk," no record of a painter of this name has so far been traced. The painting of the skulls is unusually sensitive, while the flower and the lamp seem to show a less accomplished hand.

In the possession of Messrs. Alfred Brod Ltd.



The Stonyhurst Salt. Height 10½ in.

THIS Elizabethan (1577-78) silver-gilt and rock crystal salt is decorated with collets set with garnets, and the underside of the bowl bears traces of red and green enamelling. The maker's mark is reproduced in Jackson (1922 ed., p. 103) as LR, taken from this piece, but close inspection indicates that the large serif of the L as reproduced by him is, in fact, the stalk of the flower. The mark is thus more likely to be IR.

The salt takes its name from the fact that it is known to have been at Stonyhurst, Lancashire, when the house was given to the Society of Jesus in 1794 by their former pupil Thomas Weld of Lulworth, a descendant on the female side of the Shireburns, who built Stonyhurst. It was subsequently sold by the Society, and in 1914 passed into the possession of the late Sir John Noble, Bt.

Although one or two other examples of early English crystal and silver-gilt salts have survived (e.g., one of 1549, formerly in the Walker collection, and that of 1577, once the property of Mr. J. A. Holms) the Stonyhurst salt appears to be the only known English example with jewelled decoration.

In the possession of Messrs. S. J. Phillips.

SALE ROOM NOTES AND PRICES

Christie's and Sotheby's do not resume their sales until the very end of January, but Christie's are lending their premises for an exhibition in aid of the National Trust. This consists of silver, porcelain, objects of art, miniatures, and furniture from National Trust houses, and includes a preponderance of those pieces which are not always shown to the public. The exhibition will remain open until January 26th.

Prices

CHRISTIE'S

PICTURES. F. BOL, Portrait of an Artist, 32 x 29½ in., 1,600 gns. ANTONIO JOLI, View on the Thames at Richmond, 29½ x 38 in., 1,400 gns. PIETRO LONGHI, The Mountebank, 23½ x 20 in., 3,000 gns. T. GAINSBOROUGH, Portrait of John Leigh, 29 x 24½ in., 1,400 gns. G. DE HEUSCH, Woody Landscape, signed and dated 1622, panel 12 x 22 in., 500 gns. GIOVANNI MANSUETI, Madonna and Child, signed, panel 26 x 22 in., 1,200 gns. FRANCIS HAYMAN, The Gascoigne Family, 38½ x 49 in., 1,600 gns. J. F. HERRING, Sen., "Velocipede" with Jockey on a Racecourse, 1828, 26 x 34 in., 650 gns. CORNELIUS KRIEGHOFF, Three Peasants in a Horse Drawn Sleigh, 11½ x 19½ in., 1,200 gns. EDOUARD VUILLARD, Madame Benard seated on a Sofa, gouache, 15 x 19 in., 1,550 gns. PIERRE BONNARD, Le Petit Déjeuner, 17 x 21½ in., 4,800 gns. MAURICE UTRILLO, L'Eglise de Montmagny, 19 x 28 in., 3,400 gns.

FURNITURE. A Queen Anne walnut card-table with shaped top and recessed candle stands, 33½ in. wide, 360 gns. An English mahogany commode with serpentine front, carved *bombé* angles, and ormolu mounts, c. 1765, 50 in. wide, 850 gns. A pair of upright mirrors with mirror panels to the sides and gesso capitals and bases forming columns, the crestings and bases decorated with shell medallions, etc., early XVIIIth century, 76 x 34½ in., 820 gns. A Louis XV marquetry bureau-de-dame, of *bombé* form with a fall-down front, scrolling bands and floral inlay, ormolu borders, probably by L. Viri, 28 in. wide, 2,500 gns.

SILVER. A pair of Queen Anne circular salvers on trumpet-shaped feet, by J. W. Stocker and E. Peacock, 1705, 13½ in. diam., £750. A William and Mary plain circular punch-bowl, by Robert Bruce, Edinburgh, 1692, 11 in. diam., £1,450. A pair of George II sauceboats, stands, and ladies, with applied festoons of flowers and vines, and chased decoration, by Paul de Lamerie, 1733, and 1739, £2,300. A George I plain octagonal coffee-pot, by Joseph Ward, 1717, 10 in. high, £460. A William III punch-bowl and cover, the bowl chased with vertical fluting, the domed cover similarly chased, by Benjamin Pyne, 1701, 17½ in. diam., £1,650. A Charles II toilet service comprising a mirror, an oblong casket, two pairs of circular boxes, a pair of square powder flasks, a pair of baluster pomade pots, a pincushion, a brush, and a whisk, repoussé and chased with cherubs and foliage, 1675, 1676, and 1698, £1,550. A Charles II silver-gilt porringer, cover, and stand, repoussé and chased with birds and foliage, the porringer 8 in. high, the stand 16 in. diam., maker's mark F.L., a bird below, 1660, £1,350. The Hutton Cup. An Elizabeth I silver-gilt standing cup and cover, height 13½ in., £8,000.

SOTHEBY'S

PICTURES. FRA BARTOLOMMEO, Self-Portrait, black chalk, 12 11/16 x 8½ in., £1,100. ISAAC OLIVER, The Mourning of the Dead Christ, pen and bodycolour, signed, 8½ x 11½ in., £500. REMBRANDT, An Old Man in a wide-brimmed hat, pen and ink, 5 1/16 x 4 1/16 in., £2,300. REMBRANDT, A Bear Asleep, reed pen and wash, 2 3/16 x 7½ in., £1,200. REMBRANDT, Studies of four heads of men, pen and wash, 5 x 6½ in., £3,800. REMBRANDT, The

Madness of Saul, pen and ink, 7 1/16 x 5½ in., £2,200. FRANCISCO GOYA, a Young Girl carrying two pitchers, drawn with the brush and brown wash, inscribed, 8 x 5½ in., £3,400. SIR A. VAN DYCK, The Adoration of the Shepherds, oil sketch, panel 13½ x 9½ in., £900. The MASTER of the LUCY LEGEND, St. Mary Magdalen in a Landscape, panel 27½ x 10½ in., £1,700. GIOVANNI BELLINI, Two Wings from a Triptych of the Crucifixion, panels 31½ x 11½ in., £22,000. MARCO D'OGGIONO, Venus, panel 21 x 17½ in., £3,000. HUBERT ROBERT, A Ruined Temple, 44 x 56½ in., £4,500.

FURNITURE. A panel of Louis XIV Beauvais tapestry from the Grotesque series by Philippe Behagle, 8 x 14 ft., £1,200. A set of six XVIIIth-century Brussels Tapestries depicting the Great Hunt of the Calydonian Boar, £700. A set of five Louis XV fauteuils, some signed, £600. A Louis XV marquetry *secrétaire à abattant*, signed N. Petit, 20 in. wide by 45 in. high, £1,050. A Louis XV Kingwood Bureau plat, indistinctly signed, 63 x 32 in., £1,700.

MESSRS. PHILLIPS, SON AND NEALE

A Dutch marquetry bureau cabinet, the lower part of *bombé* form, the upper part with glass and mirror doors, 54 in. wide, £205. A Queen Anne walnut bureau-bookcase with herring-bone cross banding, the upper part with mirror-panelled doors and two candle slides, 40 in. wide, £220. A Sheraton mahogany bow-fronted sideboard, inlaid with string lines, husk swags and shells, 66 in. wide, £130. A Japanese ivory carving of a child crawling and holding a sack, 20 in. long, £260. A Flemish XVIIIth-century tapestry panel of a hunting party, 11 ft. 3 in., £140. A panel of XVIIIth-century Brussels tapestry with a scene from the history of Troy, 8 ft. 4 in., £165.

MESSRS. HENRY SPENCER & SONS, RETFORD

A Regency rosewood sofa-table with boxwood inlay and brass lion masks, £102. The following were included in the sale of surplus effects at Chatsworth. A Chippendale mahogany card-table, 34 in. wide, £38. A pair of Regency mahogany side-tables with folding tops, £58. A set of eleven Chippendale mahogany dining chairs, £265. A Queen Anne walnut bureau-cabinet, the upper part with mirror-panelled doors, 40 in. wide, £82.

PARKE-BERNET GALLERIES, NEW YORK

The following prices were realized at the sale of the Georges Lurcy collection: PAUL GAUGUIN, Femme au Voile Rouge et Soleils, 7 x 10½ in., \$24,000. HENRI MATISSE, Dans le Boudoir, 13 x 21½ in., \$25,000. EDOUARD VUILLARD, Aux Tuileries, 14½ x 13 in., \$70,000. EUGENE BOUDIN, Beach at Deauville, 20 x 29½ in., \$23,000. CAMILLE PISSARRO, Le Pont-Neuf, 28½ x 36½ in., \$57,000. PAUL SIGNAC, Beach Scene, St. Brieuc, 24 x 35 in., \$31,000. ANDRE DERAIN, Arbre dans le Chemin Creux, 16 x 13 in., \$22,000. CLAUDE MONET, Femme dans un Jardin, 33½ x 26½ in., \$92,000. ALFRED SISLEY, Entree du Village des Sablons, 23 x 30½ in., \$35,000. PIERRE BONNARD, Still Life with Cat, 35½ x 29 in., \$70,000. EDGAR DEGAS, Danseuses, pastel, 24½ x 17 in., \$50,000. P. A. RENOIR, Roses, 18 x 21½ in., \$37,000. H. TOULOUSE-LAUTREC, Aux Ambassadeurs, Gens Chics, gouache on board, 31 x 25½ in., \$95,000. PIERRE BONNARD, Femme Nue, 29 x 17½ in., \$50,000. PAUL GAUGUIN, Mau Taporo (Le Cueillette des Citrons), 35 x 26 in., \$180,000. P. A. RENOIR, La Serre, 23½ x 28½ in., \$200,000. CHAIM SOUTINE, Paysage aux Vaches, 14 x 25½ in., \$19,000. H. TOULOUSE-LAUTREC, Aristide Bruant aux Ambassadeurs, gouache and water-colour, 54½ x 36½ in., \$62,000. RAOUL DUFY, Paris, 76 x 61 in., \$26,000. The total for the 65 pictures in the first part of the sale was \$1,708,550, and the total for the whole sale just short of £800,000, a world record for a single collection.

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